Opinions of a Veteran Player

SEPTEMBER 9, 1914 PRICE TEN CENTS

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Addaide Thurston singing the "Milkmaid's Chorus" to the accompaniment of her friends

Gerald Griffen building a wharf in front of his new house at Lake Maranacook, Maine

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DRAMATIC MIRROR

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THE OPINIONS OF A VETERAN

By JNO. LYNCH

I RECALL with much satisfaction a talk I had some years ago with the old actor, C. W. Couldock, shortly before his death. Couldock is, perhaps, best remembered for his masterly portrayal of the part of Dunstan Kirke with Miss Effie Ellsler's company in the play of "Hazel Kirke," but he had played many parts in his time and was an intelligent and painstaking actor.

I had asked Mr. Couldock whether, in his opinion, Edwin Forrest would be considered a great actor if he were on the stage at the present time. I don't think that I raised myself very much in the old gentleman's estimation by my question. He was rather an irascible old chap, and it was by no means difficult to stir his ire.

"Why not?" he barked out at me. "Forrest was a man of brains, and I don't suppose that even the present age is quite blind to the worth of brains. Certainly it does not see them displayed often enough to get tired of them. As a matter of fact, Forrest was a man of such enormous power that he would have made an impression in any place or at any time. To be sure, he was crude in some ways, but his very crudities endeared him to his admirers. His was not the rapier's thrust. The broad sword was his weapon, when, indeed, he did not make use of the sledge-hammer. But his genius was indubitable. And genius is not a thing of to-day or yesterday.

"Of course, it must be admitted that most of the plays in which Forrest acted would not do at all now. They were pretty poor stuff and stilted and flowery to a degree. Fashions in these things change pretty quickly, and it is not quite safe to laugh at the tastes of yesterday. Our own are likely to appear just as ridiculous in another thirty years or so.

"It must be remembered," my old friend went on, "that in the time of Forrest and his contemporaries the stage was still a good deal under the influence of Kemble and the classicists. Kean had done much to dispel the teachings of this school, but the worship of a formal technic was still in the air. And there is something to be said for it, even now. Admitting that the greatest art is the one that conceals its method, and that it is desirable to hold the mirror up to nature, it should be remembered that the mirror always reverses things, and that art, particularly the art of the stage, will achieve its greatest triumphs, not by slavishly copying what nature does, but by diligently striving to find out what nature ought to do.

"A good deal of nonsense is talked about natural methods nowadays. Only the other day I heard a certain eminent actor deliver a panegyric upon the natural voice. What is it? There is no such thing. We have to be taught to talk, just as we have to be taught almost everything else. The only thing which I can think of which approaches a natural voice is the peculiar sound given forth by those unfortunate people who are born totally deaf and, consequently, remain practically dumb all their lives. And this is so unpleasant that no effort is spared to suppress it. Nature gives us the ability to speak, but the way to speak we have to be taught. Climatic surroundings may have some influence upon the tones of the voice, but even this I am inclined to doubt. It is a well-known fact that the negroes of Bermuda speak with a decided English accent, and I once knew a German who, after living for many years in Dublin, spoke even his own language with a broad brogue.

"It would be an interesting experiment to take several infants away from their parents a few weeks after birth and to place them upon a desert island, there to grow up without any outside influences, untaught save by this much overestimated thing we call nature. If by any chance they survived, what do you think they would know at the end of twenty or thirty years? Not much, surely, and I very much doubt whether they would rise much above the level of other wild beasts.

"Of course, I am not seriously suggesting having such a thing done. It would be too cruel even to contemplate. What I want to convey is that we should all have a decent respect for the value and worth of teaching. No man can spring fully armed into the arena. We must learn. It is not wise to abjectly copy the methods and manners of those who have gone before. But neither is it wise to regard what they did with an amused and somewhat contemptuous tolerance. All the great arts are more or less closely allied. The actor should remember that, while the intelligent painter does not spend his time in trying to produce replicas of the old masters, neither does he think it adds to his glory to sneer at Raphael or to deride the work of Leonardo.

"In at least one respect the actor of the days that are gone had an immeasurable advantage over his fellow of to-day. Do not accuse me of a too great fondness for high-sounding words if I call it his splendid isolation. His was a life apart. Outside of the theater he was still regarded as a kind of a vagabond and his society was not sought. He had practically no distractions. He talked acting, thought acting, dreamed acting, and practically lived and breathed and had his being within the four walls of the theater. In such an atmosphere, even a man of very ordinary intelligence could not fail to acquire a pretty thorough working knowledge of his profession. It might be compared to going to France to learn to speak French. Hearing no English spoken, the foreign tongue is rapidly acquired and, very soon, becomes almost second nature.

"Nowadays, of course, all this is changed. Why, a certain prominent star said to me recently that he could not give proper attention to his role on account of his worry about the condition of the Stock Exchange. I can assure you that the Stock Exchange did not exist for the actor in the days of Edwin Forrest."

I tried to get an expression of opinion from Mr. Couldock upon the always vexed question of the relations of the actor with his manager. But on this subject he declined to be drawn.

"Oil and water," he commented, with a shake of his head, "they cannot be made to mix by talking about them. And again, this is a state of affairs common to all artists. The painter is always at outs with his dealer, the writer with his publisher. Undoubtedly the manager is often sorely tried. But he should command his patience by remembering that the actor is not like other men. It is his trade to wear his emotions always on the outside. The banker, the doctor, the lawyer, is trained, from the cradle to the grave, to conceal his feelings. The actor, on the contrary, while his avocation is made up of little else but pretending, must strive always to give the impression that pretense is fact. It is a big question. I am an old man, and I have made up my mind that it is the part of wisdom for me to leave the discussion of such matters to younger minds, more endowed with zest for the fray.

"After many, many years spent upon the stage, it is my good fortune to be able to say that I feel no regrets at having taken it for my life's work. The way has not always been easy, and the reward, in dollars and cents, has not been great. But all this I count as nothing. I have had my moments and for them I am grateful. To my way of thinking it is a noble calling. Acting means the knowledge of many things and the willingness to sacrifice much. It means asking many questions and getting few answers. It means carefulness and willingness and unending patience. It means much trying and frequent disappointment. It means keeping constantly on the alert and being willing to subordinate personal sorrow, ill-health, everything, to that grim taskmaster, your profession. It may be called a hard trade. But, for myself, I count that man fortunate who earns his daily bread by doing the thing he most loves to do. Than this earth holds no greater blessing."

Let me add, in justice to Mr. Couldock, that I do not mean to give the impression that I have transcribed this conversation in his exact language. The thoughts are his; the words, I fear, are largely my own. I did make some notes at the time, and I am blessed with a good memory, but too many years have elapsed to permit me to hope that I have succeeded in conveying more than a faint impression of the vigor of his utterances. I still cherish the trust, however, that this shortcoming will not, of necessity, rob his beliefs of all their significance.

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MADAME CRITIC

WHILE all Broadway has been speculating on the effect the European war might have on the foreign actors in our midst, Mr. Guy Standing — Lieutenant Guy Standing, of the Royal Naval Reserves, now, if you please—has set the precedent in regard to the patriotic thing to do. And Lieutenant Standing did this with no idea of advertisement. He was inspired solely by love for his country and the desire to give every drop of blood he possessed in support of England.

His fellow actors in this country must regard him with envy when they learn how he took the lead from their midst. Mr. Standing—as we knew him—impressed us while in America as a splendid, manly fellow, with a handsome face, wonderful physique, charming manners, and rather a more elevated taste than is to be expected even of the better class of English professionals, who are noted for their high artistic ideals. Besides this, he was one of our best actors. In his leisure moments he put aside the stage and devoted himself to art—painting and music.

There was still another side to his nature. He was an enthusiastic seaman, and delighted in the possession of a fine motor boat, which he maneuvered to perfection. As skipper of his motor boat, Mr. Standing excited the admiration of those friends invited to accompany him on his week-end cruises. They little suspected that all that play-time knowledge would within a short period be brought into actual use in anything so vague but so terrible as war has seemed to us Americans.

As soon as England declared war, Mr. Standing applied for a commission in the Naval Reserves, and twenty-four hours after his application he received his appointment and was immediately placed in charge of a motor boat, now engaged in active duty.

When this news reached Broadway, it was generally remarked that Mr. Standing's severance from the "Daddy Long Legs" company happened just in time to permit him to give his services to his native land.

I couldn't help but think of Kyrle Bellew, that enthusiastic sailor man. No doubt he would have been given a commission, too, since up to his death he loved the sea better than anything else. Lieutenant Standing's many American friends wish him well.

Burr McIntosh proved again that old adage, "It can be done." Mr. McIntosh *came back* to Broadway from what the careful computers of stage absences figured to be ten years. What an awful long time ten years sounds. Really, I am sure Mr. McIntosh would tell us that a decade isn't half as lengthy as it seems in conversation. But just try it!

Ten years! Whew! How often have I heard the wiseacres who follow the profession in ages discuss the gaps in public appearances of this or that stage favorite. I don't remember the exact date of "Trilby," but I do know that Burr McIntosh was one of the three guardsmen in that play and thereby established himself forever in the affections of the playgoing public. Then after a while he vanished, like the snows of Yesterday, or was it Yesteryear? At any rate, we heard of him no more in theatrical chronicles. We don't count his photographic artistry or any other branch of his daily interest. They are things apart. But when the programme announced Burr McIntosh as Colonel Blossom, all those who remembered or had heard of his past achievements in acting sat up and took notice.

And Mr. McIntosh showed them that he is even a greater artist than he was formerly. His Colonel Blossom is the bright, shining high light of the entire picture of "Cordelia Blossom." He is the Southerner to the life—not the exaggerated type of Southerner with which every reader of short and long stories is familiar—the type to be expected as much as the old cut of Frenchmen, Germans, Italians, and stage Englishmen, but a modern version of the Colonel who has been influenced a bit by his environment, but who maintains his traditions of speech and conduct.

I have never read the "Cordelia Blossom" stories, but the critics say that Mr. McIntosh has departed from the author's conception of the Colonel. That may be, but the actor has brought the writer up-to-date, and they should be grateful. The public is dead-tired of the white mustached, goateed, tobacco-spitting, whiskey-drinking, negro-accented Colonel. Mr. McIntosh has given us something truer to the real type—a man who might possibly be permitted to live in the sort of community in which Colonel Blossom moved.

I noted two women with exceptional figures last week, and that started me thinking about the difficulties of keeping up to fashionable measurements. The two were Fritzi Scheff and Lillian Lawrence. Fräulein Scheff, or Mrs. George Anderson, as she is called Americanly, sat in an upper box and applauded her husband while he played the juvenile in "The High Cost of Loving." Miss Scheff never looked better during all the seasons she has been playing on our stage. She has not conceded one inch in the matter of waist line to the modern dimensions, nor has she changed her hair, but the very chic fashion worn at present more nearly approaches her own individual preference than it did several months ago, when she appeared at the Palace and seemed rather old-fashioned.

Miss Scheff is certainly very Parisienne, very Viennese, very dainty and piquante. She will never be the American type, no matter if she does possess an American name.

Lillian Lawrence, on the other hand, is very American. Her figure is slender and graceful, but not at all *starved* in appearance. One really must starve these days to keep in slender trim, but too often one looks starved. Miss Lawrence showed no symptoms of this great sacrifice to personal pride. She has not had an easy time of it since her stage debut. I believe she has worked harder than thousands of her associates. For years she played two performances a day of full length plays, with a change of bill every week. That was in Boston, as most of you know. Boston adored her, and never since has there been a stock star to whom the learned city so freely gave its homage, for Miss Lawrence was received socially where few actresses have had the privilege.

But stock playing grew to be such a habit that she determined to break away from it. She loved Boston and its people as much as they loved her, but the break had to come. Since then she has appeared in various plays. And now she makes an interesting figure in "Cordelia Blossom." Her beautiful Greek profile has lost nothing of its perfection, and artists raved over it on the opening night.

I am glad that Frederick Truesdell landed a role in "On Trial," for there is no doubt that this play has settled down to be one of the greatest successes the stage has known in years. Some one remarked recently that "Within the Law" is a better play. That may be. I won't dispute it. But "On Trial" bids fair to make a few points beyond the other. Mr. Truesdell has waited long for a good part. He has had many offered him. Some he considered seriously, but it was sheer luck that he signed with a winner. As we all know, the theatrical world has threatened to turn over once or twice during the past few years, and most players have been affected by the rotary movement. At one time Mr. Truesdell was approached with an offer of a big position with a moving picture firm, but the idea of riding up to gorgeous mansions and requesting a few moments of uninterrupted use of the owner's premises for a picture scene was something which he said he couldn't exactly recognize as according with social ethics—he is well up on the code, too, for his family is an old and highly appreciated one in Washington, where it still maintains a fine home. He preferred to wait for the ideal part on the legitimate stage, and his waiting proved to be worth while. All the young women were interested in him as the gray-haired, heartless husband in "On Trial," but when later on he turned back the finger of time—against all dramatic rules—and came upon the Summer morn as a superbly-built, blond young man, the weaker sex marveled at the metamorphosis and proceeded to become as much fascinated as when he played in "The College Widow."

MADAME CRITIC.

THE TRIAL SCENE FROM "ON TRIAL," AT THE CANDLER. White, N. Y.

DRAMA OF THE FUTURE

A writer in London *Truth*, discussing the drama of the future, says: "All arts have their periods of ebb and flow which are at the mercy of the God of Chance, who throws great minds into expressing themselves in one art or another apparently by haphazard. For some time now the drama has been, perhaps, the most popular art. If it is to continue so it will not be because it reads well, but because it sets things forth to the ears and eyes clearly and agreeably. If it seeks only to please the eye, it will 'go down' before the cinema, and there will be a revival of interest in painting; if it seeks only to please the ear, music will outweigh it in importance, if only the head—written sociology, philosophy, and science or poetry, will oust it. Only if it is looked upon as more capable of setting forth the problems of life than any other art without being unpleasant or didactic will it hold its proper place as the greatest of all the arts, because it is the one that embraces all the others and makes all and the widest appeal of any—the appeal of living speech and similitude to the actualities of life itself, as we dream it is or dream it should be or may be."

A BUFFET has been opened by the Societies of Actors and Actresses in Paris for needy stage people, of whom there are thousands in Paris. Not a theater is open. Two meals a day will be given to any actor, actress or theater employe at the buffet.

THE thing that worries "Teddy" Gibson, the juvenile actor, is whether, when an actress asks your opinion of her work, it is better form to tell the truth or be polite.

Personal

BORELLI.—Lyda Borelli has never been seen on the stage outside of Italy and France, yet the portrait of her appearing on this week's MIRROR cover will be readily recognized by many of our readers, for Lyda Borelli is an example of the vast reach of the motion picture. George Kleine is responsible for giving America an opportunity to witness the work of this favorite of the Italian stage. In "The Naked Truth," presented at the opening of the Candler Theater, New York, Miss Borelli charmed by her clearly apparent ability. A point of interest about Miss Borelli to American playgoers is the fact that in Italy she duplicated Fanny Ward's American success in "Madame President." By the terms of an unusual contract with George Kleine no motion pictures of Miss Borelli may be shown in a city at the same time she is appearing there on the legitimate stage.

BAKER.—Tarkington Baker, former dramatic editor of the Indianapolis *News*, and for some time head of

B. McDONALD HASTINGS,
Author of "The New Sin." He Has Written the New Play for Nazimova, Liebler Co., Managers.

William A. Brady's publicity department, has said goodby to active theatricals. He is now the associate editor of the Indianapolis *News* and writing about real war.

BELL.—Archie Bell, one of the best known dramatic and music critics in this country and whose work for twelve years has been familiar to Clevelanders as a criterion of good judgment in matters of the stage, is now dramatic and music editor for the Cleveland *Leader*, having recently retired from his first love, the *Plain Dealer*, after a long tour of the Far East and of Europe. THE MIRROR congratulates both Mr. Bell and the *Leader*.

DEMILLE.—Mrs. Henry C. DeMille has been spending part of the Summer on the Pacific Coast and returned last week to New York. She reports that Mr. Holbrook Blinn has settled in San Francisco in the producing line with the backing of a New York concern.

LAWFORD.—Manager Lawford, of the new Bradford, Pa., theater, which cost $110,000, has issued three attractive post card views in three colors, and a handy booklet containing information about Bradford and the theater in particular. Road managers will receive the booklet in due time.

RANSONE. — John W. Ransone, who created the part of the Cincinnati brewer in "The Prince of Pilsen," and is again playing it in the revival which Colonel Savage has made, is receiving much unqualified praise for his work from the out-of-town papers. Says the Syracuse *Journal:*

"Not every successful musical comedy is in the 'come back' class, but the revival of 'The Prince of Pilsen,' at the Empire last night seemed to be stamped by the State Fair audience as a popular 'come back.' Personally, John W. Ransone can 'come back' in most any part except Juliet or Little Eva, he is such a clever character actor, and he might do those parts at a pinch. It is a mellow and ripe Hans Wagner that Ransone gives us, a distinct and humorous characterisation that is its own excuse for the revival of the comedy. It is a good enough piece of character work to show the present generation one of the genuinely bright things that has passed on."

SHELDON.—Edward Sheldon, who has been war bound in Europe for a considerable time, arrived in New York, Friday, Sept. 4, and immediately, in conjunction with Charles Frohman, completed the final details for the production of his new play, "The Song of Songs." Rehearsals of "The Garden of Paradise," Mr. Sheldon's play which the Lieblers are to produce, will begin very soon.

THE LONDON GREEN ROOM CLUB

THE two leading actors' clubs of London, the Garrick and the Green Room, correspond roughly to the Players and the Lambs of New York, though between the British and American club atmosphere there is a great gulf fixed. Of the two London clubs the American actor is more often a visitor at the Green Room. Two of its members are William Lestocq, Frohman's general manager in London, and his son, George, a well-known actor and theatrical agent. Through these two many American actors in London have enjoyed the courtesies of the Green Room Club, as, for example, when "The Pink Lady" was playing at the Globe two years ago the entire company received two weeks' cards to the club.

The club could not be better situated as a social center. It is in Leicester Square, right across from the Alhambra, and thus is in the very vitals of theatrical London. To the west are the theaters of Haymarket, Piccadilly, and the West End; close by are the big music halls; to the northeast runs Shaftesbury Avenue lined with theaters, while directly to the east is the older theatrical district of the Strand, Covent Garden, and Drury Lane.

To find the club rooms you take the elevator up to the fourth floor of the Thurston Buildings, and there you will land in the midst of corridors and stairways lined with playbills and pictures of interest to any theatrical man. The club quarters occupy two stories, and on each is a room that would give distinction to any club, a room that the visitor loves to visualize long after he has seen it. These are the club loafing room on the fourth floor and the silence room on the fifth. The first is a long rectangular room, with a fireplace at each end, over which portraits of Shakespeare and Queen Elizabeth smile complacently at each other. Broad bay windows give views out into Leicester Square.

At the Shakespearean end of the long room is an alcove off to the right for card playing, and before the fireplace two dining tables are always set, because the dinner hour with the London actor is as irregular as his engagements. Some actors don't go on until nine and so dine about seven, while others have to get their evening meal about five, and there is always a string of hungry or thirsty actors dropping in at all hours.

At the Queen Elizabeth end of the room is the David Garrick chair, the inscription on which records that it was sold by the Countess of Essex to John Hare at a Christie sale and presented by Squire Bancroft, one of the founders of the club. It is an inviting chair in every sense of the word. Well upholstered and springy, it has a back that rises above the head of the occupant and curves round about his ears, while a foot-rest may be pulled out from below to prop up a tired actor's legs.

Shakespeare portraits, Garrick chairs, Irving busts, card tables, and perpetual dining are not rare features of an actors' club, but upstairs is a unique silence room that is a most grateful sanctum to an actor with a part to learn, or a tired body to stretch out on comfortable cushioned lounges. Here the law of absolute quiet reigns, and any club member who breaks it is hauled out without quarter by the secretary. No one is to speak aloud, or even whisper in that room, and all day long you see members there writing letters, studying parts, or sleeping.

In spite of the unbroken silence, the actor atmosphere hangs heavier over this room than in any part of the club, even though the entire quarters are pervaded by the spirit of the profession. It is a room that proclaims its purpose with the subtle force of a Belasco or a Sir George Alexander stage setting. The big, round center table, the sofa lounges, the imperial mirror over the fireplace, the walls thick hung with royal programmes in frames, and pictures of famous actors in many parts, all unite to give that combination of industry, ease, and pictorial background which are the three essentials of an actor's life.

"Did you notice that royal programme of Lydia Thompson in 'Bluebeard'"? whispered my friend to me as the door of silence closed behind us, and we loosened our tongues again. "Nelly Milton's name was on it. Why, I engaged her son for a part a few days ago and he is a man of forty. Lord, how soon you drop out in the profession, even if you don't die."

Democratic America possibly may not realize how much the royal presence can mean to a London theater. Each has its box for the members of the royal family, and when the management knows in time that the house will be honored by a visit, a special programme is prepared, made of white satin with a silver fringe.

The Green Room Club is now something over forty years old. It has shifted quarters from Adelphi Terrace to Bedford Street and to Leicester Square. The membership is restricted to five hundred, and there is such a long waiting list that it often takes two years to get in. The entrance fee is about $50, one-third that of the Garrick Club, while the annual dues are $25, about one-half those of the Garrick.

The present president, patron saint, and constant benefactor of the club is Sir Squire Bancroft, of Robertson and Sardou play fame. He was the founder of the club, and has always shown a keen interest in its welfare. Most of the members are actors, though any one who has belonged to a liberal profession for three years may be admitted. In the list of members you will find names well known in New York, such as Robert Lorraine, Lewis Waller, Sir Herbert Tree, Henry Ainley, Fred Terry, Norman McKinnell, Lawrence D'Orsay, and John E. Vedrenne. As the ideals of the club are purely social, the annual dinner held in December at the Cecil, Trocadero, or some big hotel, is the chief event of the club year. It is often an occasion to show special honor to some member of the profession, as when Beerbohm Tree was knighted, or Robert Lorraine first flew over the Irish Channel. At the dinner there is always an entertainment on an improvised stage, consisting of skits on current plays and grinds on prominent members.

The feelings are the same there as here, as Carlyle's mother remarked when she read "Wilhelm Meister," and though the London actors may be less demonstrative than the New York "lambs," the professional club life of both cities is identical in the essential points.

FRANK R. ARNOLD.

Prominent Critics

This writer, formerly dramatic editor and critic of the New York *Press*, and now dramatic editor of the *Strand Magazine*, began newspaper work as a police reporter in New York. Subsequently he held practically every kind of newspaper position, and was assigned to cover many of the most important stories that "broke" within the last ten years.

While covering the historic—locally—Essex Market Police Court in New York, he wrote his first magazine article for the *Theater*, soon becoming a regular contributor, and eventually "breaking into" many other periodicals. For three years or more Mr. Dodge kept up a series of articles that attracted much attention, called "The Actor in the Street," and told how famous stars found their best characterizations in real life. This series is shortly to be published in book form.

For several years he studied art at the Chicago Institute, and music at the Chicago Musical College,

Davis and Sanford Co., N. Y.
WENDELL PHILLIPS DODGE,
Dramatic Editor *Strand Magazine.*

afterward continuing both these studies in this city, where he added dramatic art and fancy stage dancing. He has traveled much abroad, having visited the Holy Land, Persia, Arabia, and Egypt to study the great religions of the world at their fountain heads. In fact, to follow Mr. Dodge's career with any accuracy would be a liberal education in itself. He was on the engineering corps of the Pennsylvania Railroad when they were building the gigantic New York terminal, having studied civil engineering at N. Y. U. While in that branch he once worked in the caissons under the East River as a levelman and transitman. He dropped in the writing game when on the editorial staff of the *Engineering News*.

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CHANGE THE BOSS

IF THE MIRROR'S "First Nighter" is somewhat severe on one or two plays which have made their appearance this season and been hailed with approval by various critics, it is justified by an element of conventionality which is glaringly conspicuous in the majority of American plays dealing with modern life.

Have you ever observed, gentle reader, how certain characters in these plays perpetuate themselves like an inherited disease?

There are three new plays on the boards at this time that are largely dominated by characters coming under the category of "men of affairs," "political bosses," or "rulers of men." Each and all have traits in common with the same class of individuals in plays we saw last year and the year before, and—truth to tell—the year before that.

God save the mark if these blustering, arrogant, illiterate, ungrammatical, brutal stevedores of politics; these unscrupulous, dishonest, grafting, criminal creatures are so abundant in American life that they must figure in every play dealing with American affairs!

Is there no variation in the line of descent of this ilk? Can we not hope to see a few changes rung on the brood? Are they typical of our civilization?

We think not. The fault lies entirely with the men who write such plays and the actors who portray them.

When Mr. KLEIN wrote "The Lion and the Mouse" and Mr. BROADHURST anon followed with his "Man of the Hour," the unscrupulous politician was born.

It was all right, too. There are such men in Wall Street, in Albany, and Washington. But we deny that there are enough of these travesties on American character to supply the endless chain of plays on the identical topic that holds our theaters in its constrictions.

It is the paucity of inventive genius of our playwrights that is to blame. These men exist in principle, but we deny that they exist in endless copies of one original.

Invent a new boss, a new financier, a new ruler of men. All these are not the detestable blatherskites we see pictured on the stage, any more than all the kings drawn by SHAKESPEARE possess one and the same family traits. KING HENRY V. is as different from KING JOHN as day is from night.

This eternal sameness of type, which we call conventionality, is wearing on the nervous system. Their presence in a play spoils our interest in it. We forget the plot and see only this perpetual portrait of a character we saw last year and the year before. We feel like altering the old song refrain, "All Bosses Look Alike to Me."

WAR TAX ON THEATERS

ONE of the propositions under consideration by Congress for repairing the deficit in the receipts of customs duties by reason of the war—a deficit amounting for the month of August to $11,000,000—is to tax the theaters along with beer, whisky, patent medicines, and tobacco.

The very association of these articles with the theater serves as a pretty clear indication of the rather low status in which the art of the stage is held by the National Legislature. But in the emergency produced by the war we must avoid discussion of esthetics and seek to forget this implied indignity offered to the art of SHAKESPEARE, of GOETHE, and MOLIERE. We will remember only that our law makers are largely of a class to whom literature and art are caviare.

In such an emergency legislators turn instinctively to the playhouse as an institution which can be made to provide a revenue, on the supposition that playgoing comes under the head of luxuries.

Who is to bear the burden of this tax? Whether the manager or the purchaser of a theater ticket, is not announced.

It is urged that something like 5,000,000 francs a year are collected by the French Government from the theaters of Paris, and that the practise is good for us if it is good for France.

The Boston *Transcript* has devoted some consideration to the question, and has formed some interesting conclusions. It says:

The objections to such a tax in America are partly economic, partly prejudice. First of all, it may be seriously questioned whether healthy recreation comes into the class of luxuries, whether any hampering of broadly artistic enjoyment should be tolerated. That aside, there are patent difficulties in the way of the collection of the tax. The official proposal seems to be for revenue stamps that must be affixed by the management to all tickets sold. If the stamp is a small one, the embarrassment will be slight, and the tax not so productive as the French. If it is large enough to be really useful, it will mean either a further burden on a theater system that has risks and expenses great enough already to hamper it in the production of the best work, or—if the tax is transferred to the public by the raising of prices—a further increase in charges of admission that are already higher than we might wish.

This is a rational view of the proposition which has the unqualified indorsement of THE MIRROR.

There is a decided difference between theatrical conditions in France and the United States. Some leading Paris theaters are subsidized; the others are less harassed by the demands of labor unions, and have not relatively the large operating expense of American theaters, while the prices charged are little less than here. French actors are paid not more than half of American players; there is a vast discrepancy in favor of French managers in the general charges, such as licenses and ground taxes. The theater there is nurtured as a national institution. What embarrassments and restrictions are imposed upon the theater in America is best known to those who have had experience in conducting them.

Nor will it relieve the matter greatly by making the public pay the tax. Under the peculiar conditions surrounding the theater in the United States, theatergoing is more and more becoming a financial strain on the average man and woman, and with the curtailment of opportunities during the war to earn money, the desire to patronize the playhouse is destined perforce to decrease rather than the contrary.

HELP WANTED

DEAR MIRROR: You have an idea I am now in Edgartown landing swordfish. I honestly expected to be there before now, but at the last moment I was unexpectedly engaged to pose as a "bookworm" for a leading picture firm. So I decided to wait over for a few days. But after three rehearsals it was decided I did not look like a "bookworm," and was excused. And another reason for my release was the fact that my voice was too "strong" for the part. And this was for a moving picture! Now, what I am anxious to know is, What does a "bookworm" look like? I was under the impression that any one who was a great reader of books was a "bookworm." Is it necessary to be any particular type? And what has the voice to do with it? I was told I should have a "sweaky" voice. Is this not carrying the "type" thing too far? Please let me know what a bookworm looks like and how strong his voice must be for the "movies."

Respectfully yours,
PERCY PLUNKETT.

A VOICE FROM LONDON

(From the London Stage.)

The enterprising NEW YORK DRAMATIC MIRROR, which apparently has made strides during the past year, has removed to fresh and more central offices. It is now situated in Putnam Building, in close proximity to the office of Mr. J. J. Iris, the vaudeville representative of *The Stage* in New York.

OUR NEW QUARTERS

(From the Bookseller, Newsdealer and Stationer.)

The periodical has moved to new offices, Suite 209, 1493-1505 Broadway, where they occupy a prominent corner, Broadway and Forty-fourth Street. The new quarters were made necessary by the growth of the paper in the last few years. It is just completing the thirty-fifth year of its publication, and represents three big fields, Drama, Vaudeville and Motion picture.

GOSSIP

George F. Smithfield has been engaged by Ben Greet to play the part of Feste the Jester in "Twelfth Night." The Ben Greet Players are at present playing on the Redpath Chautauqua Circuit.

Eleanor Miller has been engaged as leading woman in the support of Norman Hackett in "The Typhoon." Miss Miller will play Illona, the role created by Florence Reed in New York.

Julius Steger, before beginning his tour in vaudeville under the direction of Messrs. E. F. Albee and Martin Beck on Oct. 12, at the Royal, Bronx, will appear in one of the principal roles in "The Modern Girl," to be seen for the first time in New York on Thursday, Sept. 10, at the Comedy Theater.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

ERNEST V. KENDALL, Chicago.—Ezra Kendall was born on a farm in Allegany County, N. Y., in 1861; he died Jan. 23, 1910, aged forty-eight years.

M. CLAYTON, New York.—Address Miss Cecil Spooner, care Blaney Feature Film Company, 26 West Forty-sixth Street, New York city.

E. E. VOSBURGH, Pittsburgh.—Address correspondents named as "Correspondent N. Y. DRAMATIC MIRROR," in their respective cities. Address Mr. Joseph Medill Patterson, care Chicago *Tribune*.

MRS. WILLIAM KING, Omaha.—Maude Adams is the only actress who ever played "Peter Pan" in this country; Pauline Chase played it in England contemporaneously with Miss Adams.

A READER.—We do not purchase back numbers of THE MIRROR, as our files are complete. Would suggest that you advertise what you have in our columns, as there will undoubtedly be many who will appreciate the opportunity to get them.

WILLIAM WALLACE.—You will find, very often, that brokers who keep plays on their shelves for long are doing so only in the hope that the time will become ripe for their being submitted, so I would not remove that kind from consideration if I were you. Brokers do not usually make or suggest alterations in scripts. There are many reputable agents in this city, among them Elizabeth Marbury, in the Tilden Building, West Fortieth Street; Alice Kauser, of 1402 Broadway; the Dramatists' Play Agency, 145 West Forty-fifth Street; Mary Asquith, of the same address, and others.

HERBERT A. SCHLOSS.—Aristotle's "Poetics" and Lessing's "Hamburg Dramaturgy," New York, Macmillan and Co.; Freytag's "Technique of the Drama," Chicago, Scott, Foresman & Co.; Archer's "Playmaking," New York, Small, Maynard and Co.; Brander Matthews's "A Study of the Drama," New York, Houghton, Mifflin Co.; W. T. Price's "Technique of the Drama," New York, Brentano's, and Price's "Analysis of Play Construction and Dramatic Principle," the author, 1440 Broadway, New York. These are all standard works on the theory and technique of the drama. Magazines on the subject are, of course, THE MIRROR, *The American Playwright*, published monthly by W. T. Price at 1440 Broadway, New York, and *The Drama*, a quarterly published by the Drama League of America at the headquarters in Chicago.

ALBERT MCVICKAR.—By "material, construction and treatment," as referred to in the recent article in THE MIRROR on "Playreaders and the Submitted MS.," is meant the three general qualities that enter into every play. In answering this same question once before, recourse was had to the illustration of the making of a ring. Material is the gold extracted from the ore, a mass of no particular form; construction is the shaping in into the hoop, and treatment is the polishing. In the drama, material is just the playwright's fund of observation and knowledge; construction is the framework of the play, by which a unity or correlation of the parts is insured, and the treatment is constituted in the matters of dialogue and characterization. "Technique," which is merely "a method of doing," is the construction and treatment together, concerning itself with the material only in so far as it puts it in dramatic form, and having nothing to do with its morality or other qualities.

NEW THEATERS

Pearce and Scheck's new Hippodrome Theater, on the old Eutaw House site in Baltimore, Md., is rapidly nearing completion. It is said that the finished structure will be possibly the most decorative playhouse in New York, Philadelphia, and Baltimore, and the largest one-balcony house in the South. The walls of the foundation reach in some places a depth of 36 feet below the street level. The front is of granite and terra cotta base, with tapestry brick, laid in pattern work and surmounted by terra cotta cornice and balustrade. The marquise is an especial feature, with a carriage-call visible for two blocks. The interior will be executed in decorative plaster and green Alps marble. The house will seat about 3,000 people. Five loggia boxes, each accommodate about twenty-four persons. The building will be absolutely fireproof throughout. Thomas W. Lamb, of New York, is the architect.

The PUBLICITY MEN

Robert Goodwin is ahead of Sam Bernard in "The Belle of Bond Street."

Jack Brehany is in advance of "Peg o' My Heart," going to the Coast.

Julian Johnson has an interesting article in the September *Green Book* on the reigning film success, "Cabiria."

Shep Friedman, formerly city editor of the *Morning Telegraph*, and more recently of the *World*, is out ahead of "High Jinks."

The great success of the New Brighton's season is largely due to the efficient press work of Sam McKee, Jr.

Glenmore Davis is making us laugh again. His posters of "Twin Beds," with the caption, "This is the Life," have caught the town. They are unique and amusing.

Winthrop Ames has engaged Arthur Edwin Krows as general press representative for his attractions, with headquarters at the Little Theater. Arthur Edwin, we salute you!

They say that Jo Drum's comedy, "My Lady's Boudoir," has been accepted by a producer, and will be put on this Fall. Let's hope that an official report from the enemy won't contradict us.

While Ben Greet upholds the dignity of the drama in Shakespeare's name, Maurice Greet, his brother, is upholding said dignity in the name of "The Queen of the Movies." And Maurice has the assistance of festive Pete Cavanaugh, who tilts with the billboards.

Messrs. Comstock and Gest have engaged Frank Wilstach, for many seasons evangelist of Sothern and Marlowe, to promote the publicity of their new production, "Wild Oats," in Boston. The business of the company is in the hands of Charles G. Stewart, manager of the Princess Theater.

In boosting "Help Wanted," some of those unusual posters by Frank Waltz are being used. Waltz is the artist whose striking poster head of Guy Bates Post was used in advertising "Omar, the Tentmaker," and another of whose sketches was used for "A Thousand Years Ago." The poster for "Help Wanted" is used on a one-sheet, showing the stenographer and her employer. Theodore Mitchell, who has charge of the Morosco publicity, was the man to recognise the effectiveness of the sketch.

Dave Heilman, the well-known agent, is this season in the Middle West in advance of "Alma, Where Do You Live?" which is under the management of the R. B. I. Theatrical Enterprises, with E. C. Rockwell as company manager. This is Mr. Heilman's first season on the road for two years, as he has managed the Francis Sayles's Players at Richmond, Ind., and New Castle, Pa. Mr. Heilman's wife (Pauline LeRoy) is with the same company. The company is booked solid until April in some of the best one-night stands in the Middle States.

If Tom Kane doesn't look out they will be calling him "Mr. Remington." For Kane, formerly of the Scranton *Times*, is ahead of the Chicago company of "Help Wanted," that glorification of the stenographer. The play mentions Remington typewriters several times, as only a play can, and the Remington people in various cities reciprocate, in one way, by boosting the play. For example, in Indianapolis, where "Help Wanted" opened Monday (Sept. 7), Mr. Kane had the assistance of the local Remington office in spreading his publicity. Among other things, the office turned over to him a list of 1,500 stenographers in the Hoosier city. All of which helps. And, strange to say, Mr. Kane actually uses a Remington typewriter.

There are advantages in boosting plays by a man who has already achieved big success, particularly when his plays are controlled by the same firm. For example, Chicago is being informed just now in an indirect way that the Lieblers will produce this Fall "The Highway of Life," by Louis N. Parker, based on Dickens's "David Copperfield." This information is conveyed by a big painted sign in front of the Auditorium, where "Joseph and His Brethren" is playing, for the sign reads that "Joseph and His Brethren" is by Louis N. Parker, also author of "Disraeli," "The Highway of Life," and "Pomander Walk." If Mr. Parker keeps on his genial path, they'll have to reserve a sign specially for the list of his plays.

"Joseph and His Brethren" started off very big in Chicago, thanks to the diligence of Fred Donaghey, who is the representative of the Lieblers in that city. The Biblical spectacle is going right after that eight weeks' record made by "The Garden of Allah" in the same house two years ago.

That publicity men are occasionally appreciated is attested by the following dispatch from Philadelphia:

"Unusual tribute to a press agent was given to Howard Shelley, for years in charge of the press work for Oscar Hammerstein and the Philadelphia-Chicago Grand Opera company in Philadelphia at the Pen and Pencil Club on the morning of Saturday, Aug. 22. The occasion arose from the departure of Mr. Shelley for New York, where he will be the general press representative of the Century Opera company. Every phase of newspaper and artistic life in Philadelphia was represented at the reception, which started at midnight, so that the active newspapermen who had been associated with Shelley might be free to attend. Robert G. Macauley, president of the Pen and Pencil Club, presided. Tribute to Mr. Shelley for his services in placing Philadelphia, Chicago, and Baltimore on the musical map of the world, in so far as grand opera was concerned, was paid by Henri Scott, the basso; Henry Starr Richardson, president of the Critics' Association and editor of the *Evening Star*; C. Howard Bonta, dramatic editor of the *Public Ledger*; William H. Rocap, sporting editor of the *Public Ledger* and president of the Philadelphia Sporting Writers' Association; George M. Graham, president of the Tri-State Baseball League and sporting editor of the *North American*; George J. Brennan, political editor of the *Philadelphia Inquirer* and dean of the Pen and Pencil Club; "Philadelphia Jack" O'Brien and Walter C. Hoban, cartoonist of the New York *Journal*. The committee in charge of the event included H. C. Call, Paul J. McGahan, Fred E. Baer, Hugh J. Harley, and Rice Garland.

"WHAT'S HIS NAME?"

Goldfish and Lasky to Produce Dramatization of McCutcheon Novel

Messrs. Samuel Goldfish and Jesse L. Lasky are arranging to produce as a spoken play a dramatisation of George Barr McCutcheon's novel, "What's His Name?" of which the Lasky Film Company has just finished a motion picture production. Max Figman and Lolita Robertson, who are featured in the films, will have the chief roles in the play. The novel, which enjoyed wide popularity, is a romance of stage life.

RED CROSS TO GET OPERA RECEIPTS

The directors of the Century Opera have voted to donate the proceeds of all tickets sold for the benefit of the Red Cross, at its two opening performances. Accordingly, the receipts from the opening performance of "Romeo and Juliet" will go to the benefit of the Red Cross of the Allies, England, France, Russia, and Belgium, while those from the opening performance of "Carmen" will go to the Red Cross of Germany and Austria.

The Century Opera opens Monday, Sept. 14, with "Romeo and Juliet," and on the following night, Tuesday, the first performance of "Carmen" will be given. This double benefit will be the largest affair of its kind ever given in New York.

The arrangements for this benefit were made by Miss Mabel T. Boardman, the National Chairman of the Red Cross, at a conference held here last week between her and Edward Kellogg Baird and Sargent Aborn.

NEW PLAYS IN STAMFORD

STAMFORD, CONN. (*Special*).—Wednesday evening, Sept. 2, at the Stamford Theater, witnessed the first appearance in America of "The Beautiful Adventure," a comedy adapted from the French. A notable cast included Charles Cherry, Ann Murdock, Mrs. Thomas Whiffen, and Ernest Lawford. Aug. 31-Sept. 5, two new plays, "The Beautiful Adventure," a French comedy new to the American stage, and "What Is Love?" a new play by the author of "The Lure," 4-5, were presented. "Milestones" drew a fair house 31, and "Potash and Perlmutter" played to capacity 3. The Alhambra is presenting feature pictures which include "Neptune's Daughter" and "After the Ball," the Kelcey-Shannon feature. A regular season of vaudeville will follow.

THE MIRROR takes pleasure in noting the rise of an old Stamford stock favorite in the person of Evelyn Watson, who appeared recently at the Stamford as the star of "The Misleading Lady."

ROY H. WISDOM.

AGNES FREUND TO PRESENT "HEIMAT"

Negotiations are now pending whereby Agnes Freund, the distinguished German actress, will present Suderman's "Heimat" in German at a local theater. The present conflict in Europe has temporarily interfered with the plans of the actress, who had intended returning to Germany to take up her usual work in the theatrical season. At the request of many prominent friends of her own nationality, Ludwig Geismar, her American representative, will arrange for the presentation of the play for a period of two weeks. If the war continues, Miss Freund will enter vaudeville, presenting a variety of scenes from "La Tosca," "Monna Vanna," "A School for Scandal," "Fedora" and others in English. Her last appearance was made in London at the Queen's Theater, May 10.

PRINCESS PLAYERS RETURNING

Holbrook Blinn and the Princess Players commenced the last week of their successful San Francisco engagement Monday evening, Sept. 7, and will return directly to New York, to take up five new plays at the "Theater of Thrills," sometimes known as the Princess, on Thirty-ninth Street. The gross receipts of last week's business in Frisco were said to have exceeded $11,000.

PLAYERS SAFE

War-Bound Actors for the New American Season Slowly Returning or Reporting by Cable

The American and foreign actors who have been wanted for some time for the beginning of the new theatrical season in this country have been reporting, in person or by cable, by degrees, and now managerial hopes are high that there will be few hitches anywhere in getting their activities started. Alexandra Carlisle, who is to appear in "The Money Makers," Charles Klein's new play which is to be presented by Selwyn and Company, is due in Boston on the *Laconia* Saturday morning. She did not start from London before, because she was obliged by her contract to complete her successful season in "Driven" at the Haymarket. Martha Hedman arrived in New York about the middle of last week, by way of Montreal. She suffered no more damage than to lose her baggage in transit. On Monday she began rehearsals in the leading part of "The Heart of a Thief," by Paul Armstrong. Mlle. Eziane, the popular French actress, who is to take the place of Gaby Deslys at the Winter Garden, is due here now on the *Espagne*. She will appear with Al. Polson in the new piece which is being written especially for him for production this Autumn. "The Passing Show" is due to remain at the Winter Garden until October.

"PEG" AT LYRIC

Morosco Presents Manners Play with Lois Meredith There, Beginning Labor Day

The presentation of "Peg o' My Heart," by Hartley Manners, at the Lyric Theater, beginning Labor Day for an indefinite engagement, comes as a complete surprise to the theatrical world. The attraction was to have opened John Cort's new Standard Theater, but that arrangement has been changed, so that William Elliott's production of "Kitty MacKaye" fulfills that plan. "Peg" has been playing in New York, beginning this season after its phenomenal run at the Cort Theater in Forty-eighth Street, at the Manhattan Opera House. Lois Meredith is playing the name part in the *Lyric* company.

HELEN LOWELL WANTS PLAY

Helen Lowell, who was last seen in "Apartment 12-K," and who was featured in "The Red Petticoat" and "Miss Me Quick," is at liberty awaiting the proper vehicle in which a well-known firm will star her as soon as she has secured the play suited to her. Miss Lowell will give careful reading to each play sent for her approval and promises a prompt reading. All plays sent to Chamberlain Brown, 70 Aeolian Hall, will be read by Miss Lowell.

NEW THEATER IN BRONX OPENS

The formal opening of the New Crescent Theater on Boston Road and 168th Street, Bronx, took place Saturday evening, Sept. 5, with "The Round-Up" as the attraction. The county and borough officials were present at the event. The new theater has a seating capacity of 2,000. It is modern and complete in every detail.

THE BIG NORTHWESTERN AGENCY

Thomas J. Hamlin, Incorporated, in Minneapolis, Minn., is reported to be doing the largest theatrical booking business in that fertile territory. While dramatic people are always in demand this agency books everything in vaudeville, fairs, musical comedy, chorus girls, musicians, etc. This big, comprehensive agency is licensed and incorporated, and was established in 1912.

"OLE RELIABLE" TO BE PRESENTED

In addition to the attractions, Colonel Henry W. Savage announced at the beginning of the season he has decided to present "Ole Reliable," the three-act comedy by Harris Dickson, which was produced in Baltimore last year. Willis P. Sweatnam will be featured in the title-role.

"INNOCENT" OPENS TONIGHT

The Bijou Theater reopens to-night with George Broadhurst's adaptation of Arpad Paszter's Hungarian drama, "Innocent." The cast includes Pauline Frederick, John Miltern, Julian L'Estrange, George Probert, Arthur Lewis, and Hardee Kirkland. Al. H. Woods is responsible for the production.

BRADY TO PRODUCE "JIM'S WOMAN"

Contracts have been signed by the William A. Brady Company, Limited, and the Dramatists' Play Agency, representing Wayne Bryan Carlock, for the production of the latter's play, "Jim's Woman."

GRAND OPERA HOUSE OPENS SEASON

The Grand Opera House opened its season Monday afternoon with "Potash and Perlmutter" as the attraction. Julius Tannen, Julian Rose, Lee Harrison, and Carolyn Lilja play the leading roles.

JUNE KEITH IN "MR. WU"

June Keith, last season leading woman in "Stop Thief," has been engaged for the heroine role of Nang Ping or Plum Blossom in "Mr. Wu." Miss Keith is a Smith College graduate, who made her stage debut a little more than two years ago.

ON THE RIALTO

A friend saw Louis Mann approaching along the Rialto, looking for all the world like a monoplane with the long wings on his neck-piece standing out in the wind, and remarked to the gentleman by his side, "I have the most harrowing fear that some day Louis Mann is going to drop clear out of sight through his collar."

Some formal correspondent who objects to endearing diminutives addressed a letter the other day to Edward H. Foy, Esq., New Rochelle, N. Y. The postmaster there indignantly declared that no such person had ever lived in the vicinity. It just happened, however, that there was a slightly known Eddie Foy, celebrated as the father of seven little Foys, who are heading the bill at the Royal Theater this week. The letter is now being held for "Edward H. Foy, Esq.," at the stage door of the Royal. Possibly this might be spoken of in a hushed whisper as one of the Foibles of Fame.

In a letter to George C. Tyler, Louis N. Parker speaks of conditions in London: "I don't think you have any idea of the state of things over here. No money. Everybody is hard up. 'Drake' for the war fund, has been a colossal 'go'—the success is even greater than two years ago. People find it a safety valve for a legitimate excuse to shout. 'The Highway of Life' will probably be produced at His Majesty's on Sept. 12. We are producing 'Bluff King Hal,' with Bourchier next week, but there is no knowing whether it will catch on; anyhow, I don't believe the stallites will go to theater now. Everybody is pauperised. A taxi nowadays has become a beautiful dream of the long ago. Peers ride in 'buses and mere authors tread the 'oof. I devoutly hope that on the 19th of September will see me on board the *Minnehaha* and sailing out of Southampton waters."

WHAT THEY THINK OF US

It is most gratifying to THE MIRROR to receive expressions of loyalty from those on its large staff such as that afforded by C. B. Wright, MIRROR correspondent at Honolulu. On July 5 Mr. Wright made the Juvenile Bostonians, who were playing there, guests at his home in the name of this paper. He had an elaborate spread prepared for them, and after the supper gave a genuine dance for the children and regular dancing for the grown-ups. Each person present was presented with a long orange ribbon with "THE NEW YORK DRAMATIC MIRROR" printed lengthwise on it, with "The Oahu Country Club" below, and the date and a small Japanese doll fixed above.

"TO-DAY" OPENS BRONX OPERA HOUSE

The Bronx Opera House opened Saturday night, Sept. 5, with "To-day," which ran all last season at the Forty-eighth Street Theater. Edmund Breese, Madame Mathilde Cottrelly, and Marie Walsewright head the cast, which also includes Ethel Valentine, Bernard Reinold, Jean Newcombe, and Margaret Robinson. Mr. Breese appears in the role of Frederick Wagner, Madame Cottrelly is the new Emma Wagner, the German mother. Bernard Reinold plays Heinrich Wagner, and Miss Valentine remains in her original role of Lily Wagner.

MACCURDY PLAY TO GO ON TOUR

James Kyrle MacCurdy, author of "A Little Girl in a Big City," has completed arrangements with William Wood and Harvey R. Schutter for a road production of the play. The first company will open Oct. 12. It is understood that the firm will send out three companies. The piece was originally produced by the MacCurdy Players at the Gotham Theater, Brooklyn, last December. Not only did it draw to capacity business, but it was declared a success by the critics. Mr. MacCurdy will personally conduct the rehearsals.

"EVIDENCE" COMPANY ARRIVES

The company which is to play "Evidence" in this country arrived on the *Cedric*, Friday, Sept. 4. It is headed by C. Aubrey Smith, and includes Viva Birkett, Haidee Wright, Phyllis Barrington, Reginald Sheffield, and J. H. Austin.

LOUISVILLE THEATER BURNS

The Hopkins Theater, at Louisville, Ky., on Market Street, was utterly destroyed by fire Aug. 24. Two adjoining lodging houses were damaged. Two citizens and three firemen were injured. The cause of the conflagration was undetermined.

THE FIRST NIGHTER

Burr McIntosh Scores in "Cordelia Blossom"—Gorgeous New Spectacle at the Hippodrome—John Drew in a New Play—"The Beautiful Adventure"—Other Openings.

"THE BEAUTIFUL ADVENTURE"

Comedy in Three Acts by R. de Flers and A. de Caillavet, Adapted by George Egerton. Produced by Charles Frohman at the Lyceum Theater, Sept. 5.

André D'Eguzon	Charles Cherry
Hélène De Trevillac	Ann Murdock
Valentin Le Barroyer	Ernest Lawford
Madame De Trevillac	Mrs. Thomas Whiffen
Count D'Eguzon	Edward Fielding
Countess D'Eguzon	Annie Esmond
Marquis De Langelier	Herbert Ayling
Serignan	George Hubbard
Suzanne Serignan	Frances Landy
Fouques	Edgar Norton
Chartrain	Francis M. Verdi
Dr. Pinbrache	Robert Entwistle
Didier	Conrad Cantzen
Beul	Frank Morgan
Gaston	John Holland
Jeantine	Mercita Esmonde
Madame De Vercell	Amy Veness
Jeanne De Vercell	Janet Slater
Madame Chartrain	Elisabeth Rathburn
Madame De Machault	Edith Wyckoff
Madame Verdieres	Sydney Baram
Madame Desmignieres	Dorothy Quincy
Therese Desmignieres	Llewis Guarrie
Hermine Desmiguieres	Cherry Watson
Madame Deligneray	Thyra Dagma
Madame De Cambes	Phoebe R. Hunt
Louise	Evelyn Byrd
Dressmaker's Fitter	Ruth Copley

Though Mr. Frohman has been singularly fortunate in selecting as adapter of this French comedy one who has retained the piquancy and pretty sentiment of the lines, it is the rare charm of Mrs. Whiffen's acting that makes "The Beautiful Adventure" really beautiful. To close her long and gifted career upon the American stage, she has found in Madame De Trevillac a role full of the richest opportunities, and she makes the most of them. As the gracious, witty, philosophic old grandmother whose heart was forever young, Mrs. Whiffen won a complete and distinct triumph.

The story begins with the final preparation for the wedding of Hélène De Trevillac, a romantic, spirited girl, to Valentin Le Barroyer, a methodical, unimaginative, though well-meaning individual. The guests are assembled when, through the precipitate arrival of her cousin André, whom she really loves but who, through the machinations of an unscrupulous aunt, she believes no longer cares for her, she discovers her aunt's treachery in time and flees, with her lover, to her grandmother's cottage in the country, to the great consternation of the wedding party. The grandmother eagerly awaits the arrival of the bride, and naturally assumes that Andre is the bridegroom. By his gracious attention he captivates the old lady so entirely that it is impossible to correct the mistake.

Night comes, and the grandmother returning from placing rosemary at the door of the alleged bridal chamber in the hopes of determining the sex of her first great-grandchild, discovers the supposed bridegroom propped up for the night in an armchair. She pours upon his head a very torrent of contempt and ridicule for his departure from her conception of duty, and compares the unromantic tendencies of the present day with the days of her youth. The curtain discreetly descends upon the lovers in embrace. Upon the arrival of Valentin in the morning, injured more in pride than in heart, explanations follow. The grandmother, believing herself tricked, is irate, but a reconciliation soon follows when the resourceful girl convincingly points out to the old lady that it was her insistence upon the duties of young married people that brought about the departure from conventionality.

The play is a comedy of character rather than of situation. And so we forget the obviousness of what is to happen next in the pleasing blend of humor and sentiment with which the play abounds. So skilful is the adaptation and so well handled are the parts that one, unless prurient minded or hyper-prudish, can scarcely take exception to its frankness.

Ann Murdock as Hélène gave the best performance of her career. She quieted her bouncing methods and acted with a restraint so essential to the role. Hélène in her hands was sweet and refreshing and altogether irresistible. Ernest Lawford, well remembered for his work in "Passers-By," was delightfully serious in the humorous role of the jilted suitor, who wistfully observes that nothing is ever really important if it happens to him. His performance throughout was particularly finished. Mrs. Whiffen made the old grandmother genuine and sympathetic. So consistent and skillful was her characterisation that we forgot Mrs. Whiffen was there at all. We saw only the sentimental and kindly Madame De Trevillac. It was a brilliant performance. Charles Cherry, though frank and vigorous as Andre, was a trifle too reserved. With a little more impetuosity he could make the lover considerably more engaging. Edward Fielding and Annie Esmond were competent as the Count and Countess D'Eguzon.

"CORDELIA BLOSSOM"

Play in Four Acts from the "Cordelia Blossom" Stories by George Randolph Chester and Lillian Chester. Produced by Klaw and Erlanger under the Direction of Joseph Brooks. Gaiety Theater, Aug. 31. Staged by Robert Milton; Scenery by Frank Platzer.

Cordelia Blossom	Louise Dresser
Colonel Watterson Blossom	Burr McIntosh
Georgia Fleecer	Jane Grey
Jim Fleecer	Harry C. Browne
Mrs. Limber	Marion Kerby
Mayor Limber	Edward Poland
Clara Pickyune	Lillian Lawrence
Claymore Pickyune	Charles Dodsworth
Gay Wavey	Grace Merriman
Smith	Jean Temple
Captain Pittsburgh Lee Carter	Harry Buchanan
Lieutenant Raleigh Taylor	Raymond Walburn
Secretary to Mayor Limber	William Phelps
Dan Dickson	Howard Truesdell
Wash	Sam J. Burton
Labor Leader	Martin J. Cody
Jack Casey	Junius Matthews
James Newton	Charles Derickson
Harry Phillips	John Thornton
Mrs. Hollingdale	Christine Brooks
Mrs. Bennett	May Raymond
Mrs. Oliwold	Lillian Tyler
Letitia Oliwold	Madelaine Marshall
Ruth Prentiss	Shirley Carter

The scenes are laid in a city on the Mason and Dixon Line.

Act I.—Private reception parlor at Hotel Gilder.

Act II.—Gentleman's room at the Isis Club. Two weeks later.

Act III.—Office of Mayor Limber. The day before election.

Act IV.—Same as Act II. Two days after election.

This comedy should succeed for one reason alone. It contains a characterization of a Southern Colonel of the present day which, purely as a distinct type delineation, has not been equaled since John T. Raymond appeared as Colonel Sellers. It is the first concrete expression of Bret Harte's exquisite Colonel Starbottle, of Culpeper, Va., on the stage. Many actors have played *at* and *around* this type, but there has always been a touch of unreality, of insincerity, in these essays which have reduced it to the level of conventionality. To Burr McIntosh belongs the distinction of having invested it with the attributes of life, and though the portrayal has just a little of that essential exaggeration which Charles Dickens gave to his immortals, I would go a greater distance to see Mr. McIntosh portray, with his irresistible humor, the genial, gallant, fire-eating Colonel Blossom than a regiment of crime plays.

This character lifts the comedy out of the rut, though it has its interesting features and is an enjoyable offering with Miss Louise Dresser, so clever in the role of Cordelia. As Lillian Russell and May Irwin in the past, she has shown us that she can change from light, frivolous parts to well-rounded, well-digested and expressive comedy.

Running throughout the play are most of the familiar characters of the Chester stories—Colonel Watterson Blossom, of the "Virginia Blossoms," who, against his will, is persuaded to enter the political arena and nearly alienates all the voters, but is triumphant in the end; Cordelia Blossom, clever, ambitious and resourceful; pretty Georgia Fleecer, once a Washington Government clerk, but now to be reckoned with among the socially elect; Jim Fleecer, the good-natured young political boss, who runs politics to suit the social ambitions of his wife; Clara Pickyune, the president of the Isis Club; Mayor and Mrs. Limber, and all the others who make life interesting in a thriving city on the Mason and Dixon line. The scenes of "Cordelia Blossom" show a reception room in the city's leading hotel; the Mayor's office, and a room in the Isis Club. How women who would become prominent in society become mixed up in the game of local politics, and especially how Cordelia guides the political fortunes of the Colonel, furnish much of the fun of the play. "Cordelia Blossom" presents no problems, has no sex discussion, avoids the underworld and in fact aims to present lively, clean, diverting entertainment. Two couples, happy though married, figure prominently throughout all the acts.

The cast is carefully selected, and several parts, especially the proud and haughty Mrs. Pickyune of Lillian Lawrence, were admirably played. Miss Lawrence lends a distinction of her own to the role of the cold, calculating society leader. Mr. Browne's portrayal of the political boss, who allows his love for his wife to dictate the movements of his political machine, is excellently played, though the character offers no new points of view, and June Grey is most charming as his better half.

"WARS OF THE WORLD"

Spectacle in Three Acts by Arthur Voegtlin. Produced by the Shuberts at the Hippodrome, Sept. 5. Staged by William J. Wilson. Music and Lyrics by Manuel Klein.

Even the glittering Hippodrome, temple of merriment and color that it is, may be draped in the sombre garments of sorrow while the brasses are stilled and muffled drums are sounded in memory of the dead. When this happens—when the clowns and the ballet dancers, the acrobats and the strong men are told to wait their turn in the wings—the Hippodrome becomes serious in a magnificent way. With the drop of a curtain the mood is changed. One century sinks into darkness, and out of the dense blackness of the stage another dawns. The first of the great world wars, the war for mere existence, has been fought and won; centuries have elapsed and the Romans have conquered the barbarians; more centuries have passed and men are ready to die for their God—they are the Crusaders.

The scene is an abbey in the forest, the great stone portals rising in the background and flanked by mammoth trees. On the greensward in front are Robin Hood, Will Scarlet, Friar Tuck, and a great congregation of knights, nuns, and yeomen. Presently there is a joust between two mounted knights, and scarcely has this ended before the doors of the abbey swing open, disclosing a cross of fire high above the heads of the multitude. The devout followers of Christ prostrate themselves in front of the flaming emblem. It increases in brilliancy; it appears to kindle a religious frenzy as the nuns chant and the knights dedicate themselves to a Holy War. The scene is colossal.

Another mood and another century bring us into the beautiful artificiality of the Gardens of Versailles, where silk-clad gentlefolk trip through the figures of the minuet. But a coarse looking fellow dispels the genteel calm of the gathering. He is a member of the Committee of Public Safety and the spokesman for hungry citizens waiting at the gates. The laughs of derision turns to cries of fear when the nobles and their ladies see Marie Antoinette being taken to the guillotine.

From the war of mass against class and France, the audience is jumped, in as little time as it takes to write it, to the war of brother against brother and the United States. As the stage is slowly illumined, one sees an old Southern mansion and behind it great sweeps of farmland. The Confederates have converted the estate into a headquarters, but that does not exclude the appearance of girls in crinoline, who find partners for the dance in a regiment of cadets about to enlist for service; nor does it exclude the Southern darkies and their plantation melodies. It would be an unresponsive temperament, indeed, that failed to respond to the singing of "When You Come Home Again, Johnny!" as the stage fills with young soldiers and pretty girls. And the horror of it all, the tragedy lurking behind martial thrills, is made sadly impressive in a tableau, "The Price of War."

With "The War of Sport," which is really no war at all, the clowns and the ballet dancers, the acrobats, and the strong men are summoned from the wings for the gorgeous and glorified vaudeville to be expected at a Hippodrome performance. Marceline is present, but he does not have an opportunity for conspicuous fun-making. It is in the carnival scene, however called "The War of Pleasure" and in "The Terrace of Fountains," with which the entertainment closes, that the superb color effects in the costuming of the dancers and the lighting, are especially prominent.

Comment on the most warlike of all the war episodes has been reserved until the last. It is the taking of Vera Cruz by the Americans. Judging from newspaper accounts, the fighting in that city must have been a sham battle in comparison to the happenings on Sixth Avenue. As the marines attack and the Mexicans defend, the reports of firearms and exploding bombs are almost deafening. Buildings crumble under the storm of lead, or failing to crumble, they are set on fire before the Americans, via the orchestra aisles, rush onto the stage and hoist the Stars and Stripes. This episode is a marvelous accomplishment.

Manuel Klein's music is pleasant without being at all distinctive. The real force of "Wars of the World" lies in the introduction of stupendous and dignified spectacles, in addition to the colorful gayety without which the Hippodrome would not be itself.

"THE BLUDGEON"

Drama in Four Acts by Paul Armstrong. Produced by the Paul Armstrong Company. Maxine Elliott's Theater, Sept. 7. The cast:

Irene Evendorf	Maude Hanaford
Carl Evendorf	George Farren
Rose (at ten)	Maxine Hodges
Rose (at seventeen)	Beatrice James
"Stoney" Brook	Carl Haswarb
Frederick Hillman	Robert Middlemass
Van Dusen	Mark Price
Forbes	Emily Rosner
Regan	James A. Marcus

"The Bludgeon," Mr. Armstrong's effort to top success over the left ear, came into New York on gum shoes on Monday evening. It will go out the same way very, very shortly.

The bludgeon, according to Mr. Armstrong, is a child used as a weapon by an unfaithful wife—a sort of human blackjack held over hubby's head. Mother love is a fallacy, again to quote the playwright, but he fails to prove it.

The husband catches his wife in the arms of a strange man. He pulls a revolver when—the bludgeon, "See the violets I picked in the woods," comes in a childish voice from the hall, and the little daughter appears. So the husband pockets his revolver and decides to get a divorce. The wife lures the husband's lawyer-chum into marrying her and into using the technicalities of the divorce laws to wreck the first husband. Then the adventurer, who kissed wifey in the first act, returns, tells husband No. 2 and the climax of the third act rears itself. The lawyer-husband shoots the woman and sends the adventurer away, intending to direct suspicion upon him.

The last act finds the usual police lieu-

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tenant giving the husband the usual third degree. Husband No. 1—found wandering about the place in an effort to see his daughter—is arrested for the murder. Husband No. 2 is about to confess when the body of the adventurer—with the revolver upon it—is found in the roadway. The daughter—returning from a party—falls into her father's arms. Curtain!

"The Bludgeon" is melodrama, but not good melodrama. It very nearly talks itself to death. Mr. Armstrong's philosophy doesn't ring true. The characters utterly lack reality. Sympathy is completely missing. A few times the theatergoers tittered.

The wife—both in writing and playing—is unconvincing. Maude Hansford makes her a glaring obvious adventuress. Subtlety, fascination, touches of light and shade are lacking. It is a hard, monotonous performance.

The other members of the company give little aid. They are not entirely to blame. The roles lack humanising qualities.

"The Bludgeon" is deadly.

"WILD OATS" SOWED SEPT. 1

SCHENECTADY, N. Y. (*Special*).—"Wild Oats," Porter Emerson Brown's latest contribution to the stage, had its premiere at the Van Curler Sept. 1. It is a modern comedy in three acts, and to those familiar with "Broadway Jones" and "The Fortune Hunter" a slight similarity is discernible. A novel feature and one which may prove to be the salvation of the piece is the introduction of a cab and real "live" horse, "Hyacinth," which is responsible for many of the laughs. The opening scene discloses Rittenhouse Kip (Homer B. Mason) coming home in a cab after an all-night and promising to marry a chorus girl the following morning, despite the objections of his father, who desires his son to marry a country girl, the daughter of his life-long friend. Kip's actions become so intolerable that his father threatens to disinherit him unless he leaves immediately for Cobble Crossing, and to remain there for a period of three years. Kip finally acquiesces to his father's wishes, and the second act finds him and his friend "Hyacinth" arriving at Cobble Crossing. His actions and manners are the gossip of the village, and it is here that the author introduces several well-known village types, the best characterisation of which can be credited to Mr. Billy Betts as the station agent. Kip finds the village atmosphere not to his liking, and resolves, inasmuch as he cannot go back to New York for three years, to make a New York out of Cobble Crossing. In the last act, which borders on the farcical, Cobble Crossing is presented to us with its large hotels, garages, cabarets and continual gayety, but all this has been in vain, as the residents cannot get accustomed to this high life. As a result, Kip resells the property to its previous owners and the village is restored once more to its former self. During his stay in the country, Kip becomes infatuated with Doris Lane, daughter of Dr. Lane, an old-time friend of Kip's father, and the closing scene shows them returning to New York to get married. This is more than pleasing news to his father, as Doris Lane was the girl he had originally in mind for his son. To Homer B. Mason belongs all honors for what success the piece may achieve. His work is indefatigable. Miss Marguerite Keeler, as the chorus girl, gets away with some "good" slang and wears stunning gowns. Miss Edith Luckett is a lovable and simple country girl. Mr. Charles Erin Verner and Mr. E. A. Eberle are cast in prominent roles and acquit themselves most favorably. The cast:

Hyacinth	By Herself
Rittenhouse Kip	Homer B. Mason
Wallingham Van Dusen	Jack Pierce
Zephyr La Rouge	Marguerite Keeler
The Cabman	George Ingleton
Reardon Gip	Thomas Magrane
Wesley Jones	Thomas Meegan
J. T. Baxter	Harry Cowley
Sydney Blossom	Billy Betts
Senator Wise	Harrison Garrett
Senator Vanderhoff	Charles Erin Verner
Dr. Lane	E. A. Eberle
Doris Lane	Edith Luckett
Jack Lane	Clarke H. Silvernail
Loella	Ruth Leehler
Jimmy Gray	Daniel Moyles
Hastings	Joseph Morley

NAT SAHR.

"THE FALLEN IDOL"

Joseph Weber to Produce New Melodrama by Guy Bolton in November

Joe Weber will produce in November a new melodrama entitled "The Fallen Idol," by Guy Bolton, author of "The Rule of Three." This production will be Mr. Weber's second venture in his new managerial field. His first bid for metropolitan approval will be "The Only Girl," the musical adaptation of "Our Wives," by Victor Herbert and Henry Blossom, which will soon have its premiere at the Longacre Theater.

Marcia Perkins Leslie is playing her old part in "Her First Case," under the management of C. M. Blanchard.

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WASHINGTON

A Postponement, a Managerial Transfer and Plays of the Week

WASHINGTON, D. C., Sept. 7 (*Special*).—The atricals continue dull at the Capital City, and the well-wished for opening at the National Theater to set the ball rolling for the regular Fall and Winter season has been set aside and denied the announced Labor Day opening of the current week, owing to a delay in the complete preparation of the production of "The Dragon's Claw," the Austin Stone play, so that the first performance upon any stage was postponed until Wednesday night, Sept. 9. John Bunny in "Bunny in Funnyland" is the succeeding attraction.

"The Heart of Maryland," which in 1895 David Belasco made one of his biggest and lasting successes as an author, play producer, and stage director, had its first production at the Grand Opera House, then under the management of Edward H. Allen, now known as Poli's. The popular stock company of Poli's secured a pronounced success in a stock presentation during the past week that was noticeably perfect. The company was splendidly drilled. The current week's offering is "A Pool There Was," which brings a finishing touch to the artistic appearances of Isetta Jewell as leading lady for a two-month vacation. She will be the Vampire in the play to Carl Brickert's "Fool." Next week "The Rose of the Rancho" is the offering with the announcement of the coming of Jane Morgan as leading lady.

Washington theatergoers hear with keen regret the announcement that James Thatcher, manager of the Poli Stock company at Poli's, is to be transferred to the management of the Poli Theater in Baltimore. I guess they need a good man. Mr. Thatcher has been in charge of the Washington line since the installation of the Poli Players in this city three years ago, and has won an enviable reputation by his unfailing courtesy, affable, and excellent business judgment. The name of James Thatcher is bound to be frequently mentioned in Baltimore newspaper circles with praiseworthy credit, as he is continually "on the job."

The Columbia Theater is in the third and last week of the Lyman H. Howe Travel Festival. Next week commencing Sept. 14, another weekly display on the screen of Annette Kellermann in "Neptune's Daughter," and then the regular season with "The Rule of Three," with Katherine Grey in the leading role, followed by the musical play, "My Best Girl."

Keith's opening week was a walk over, late comers being the sufferers; houses crowded at all times. The participants were John C. Peebles in his comedy sketch, "Sergeant Bagby," made from the story by Irvin S. Cobb, and dramatised by Mr. Cobb and Boseman Bulger, sporting writer with a punching acting support in Mildred Quinz. Lee P. Hardman, Charles Kennedy, Nell Burton, Joseph Knapman, Frank Dee, and Stuart Johnson, the Great Lemm and company, Yogi Mystics from Simla, India; Ray Samuels, Ben Ryan, and Harriette Lee, Edwin George Frits and Lucia Bruch, Two Carltons, and the Flying Martins.

At the Belasco during the current week the Paul J. Rainey African Hunt Pictures has been succeeded by the American Film Manufacturing Company's photoplay presentation of Richard Bennett and co-workers in the three-act Brieux drama, "Damaged Goods." The regular dramatic and musical season at the Belasco opens Sept. 21 with "The Money Makers," followed by "A Pair of Sixes."

Ben Welch and his new big show this season with the best of talented assistance in Florence Pat Kearney, "Bud" Harrison, Freda Lawrence, Frank P. Murphy, Mabel Howard, Vic Casmore, and George Douglas. Next week, "The Bowery Burlesquers."

JOHN T. WARDE.

"OH! OH! DELPHINE" ON TOUR

"Oh! Oh! Delphine" opened its tour at the Newark Theater, Newark, N. J., last Saturday evening. After the present week at Atlantic City, "Oh! Oh! Delphine" will head South.

The company is an unusually well-balanced one. Arthur Berkely is an excellent Victor Jolibeau, singing delightfully; while Alice Moffat as Delphine, Grace Studdiford as Bimboula and Mabel Allen as Simone effectively handle the principal feminine roles. Miss Studdiford's voice is decidedly agreeable. Worthington L. Romaine, by admirable character work, makes the role of Uncle Noel stand out strongly. Vinnie Bradeome's bit as Finette is well done. Robert Lee Allen has the Frank McIntyre part of Bouchette.

ARMY OFFICERS AT PREMIERE

"My Best Girl" opened its tour in New London, Conn., on Monday. A number of army officers attended the premiere as guests of Captain C. C. Rice, U. S. A., among them being Captain Cole, Surgeon Murien, Captain Osborne, and Captain Patterson. Officers from Fort Wright were also present.

WILL BE REVIEWED NEXT WEEK

"The Prodigal Husband," with Mr. John Drew, at the Empire, and "The Story of the Rosary," at the Manhattan Opera House, opened Monday evening. They will be reviewed in next week's MIRROR.

STAGE NOTES

Cecil Cunningham will be prima donna in the next Winter Garden piece.

Virginia Milliman has returned to New York as understudy to Lily Cahill in "Under Cover."

Norma Winslow has sailed for London to appear in "Held by the Enemy."

Lisle Leigh is engaged for the part of the mother in "Peg o' My Heart," Boston company, and has opened with that organization at the Cort Theater, Boston.

Rehearsals have begun of "The Poor Little Rich Girl." Eleanor Gates's play, in its third season, begins a Coast to Coast tour at the Lyceum Theater, Rochester, N. Y., on Sept. 21.

George Arliss, accompanied by Mrs. Arliss and Miss Margaret Dale, arrived on the *St. Paul* Aug. 30. They went directly from the boat to the Park Theater for rehearsal of "Disraeli."

Master Lauren Pullman, who has been with the Biograph Company during the Summer, has been engaged for the Child's part in George Broadhurst's new play, "The Law of the Land."

Myrtle Turner last week was seen in the Hudson Airdome, Jersey City, in the child's role in "A Wife's Secret," a part in which her older sister, Violet, was very successful three years ago.

Jane Wheatley, Galwey Herbert, and Eva Macdonald have been "holidaying" at the old Greenwich Inn at Sound Beach, Conn. They saw the premiere of "On Trial" at the new Stamford Theater, Aug. 14.

Douglas Lloyd, who has been spending the Summer in London, has been specially engaged by D. Hodges and C. Windermere to play Perlmutter in the English tour of "Potash and Perlmutter."

R. E. Graham and Zelma Rawlston have been added to the cast engaged by Dillingham to appear with Montgomery and Stone when they open the regular season at the Globe.

Hazel Bawden, a young California actress who arrived in New York for the first time a week ago, has been engaged for "To-day," company B, under the management of Harry Von Tilzer.

Fred Frear, who originated the character of Mr. Nish in "The Merry Widow," has been engaged by the New Era Producing Company for the role of Friebur in "Adele," which was played in New York by Dallas Welford. "Adele" opens in Philadelphia on Labor Day.

Miss Grace Hampton, who last season made a notable success in the role of Kutal-Kulub in "Kismet," has been re-engaged for the part in the company surrounding Charles Dalton, the successor to Otis Skinner in the role of Hajj the Beggar.

Dorothy Dunn, daughter of W. W. Dunn, State Senator of St. Paul, Minn., will make her first appearance on the stage in "Art," opening Sept. 21 in White Plains, N. Y. She has been studying singing for a year and will understudy the chief role.

Joseph Rieder, who has been in pictures all last season, playing with the All-Star Life Photo Company and the Edison Company, returns to the regular stage this season with William Hodge in "The Road to Happiness," which opens at the Wilbur Theater in Boston, Sept. 7.

William Elliott has engaged John F. Glancy for the role of MacGregor in his newest "Kitty MacKay" company. Mr. Glancy has been playing in "Bunty Pulls the Strings." Bertha Kent, all last season with Otis Skinner, and Elisabeth Merson were further Elliott engagements.

Edward L. Bloom, manager of "Hanky Panky," which will start on tour shortly, has been so impressed with the clever work of Fannie Stedman, of Al. and Fannie Stedman, in rehearsals that he has signed both Fannie and her brother for a term of five years. Following her present engagement with "Hanky Panky," Mr. Bloom will probably star Miss Stedman in a comedy written for her.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Discontinuance of the Crescent Stock Company Regretted by Brooklyn Playgoers

Brooklyn playgoers are in sackcloth and ashes over the abandonment of the Crescent Stock company in that city. That the company had the affection of the patrons of the house where it played is emphasized by the fact that THE MIRROR has received many letters in which the writers lament the decision of the management in the discontinuance. The letter appended is a sample:

Editor DRAMATIC MIRROR:

Last week and several weeks previous there appeared in your magazine letters from readers expressing their opinions on the discontinuance of the Crescent Stock company in Brooklyn, which was one of the best stock companies, if not the best.

Mr. Schiller and the other interested people can feel assured that there are numbers of former patrons who will miss the great favorites very much, and if all faithful admirers would do their share, I am almost sure we would have them with us again.

A suggestion which I think would be of great help is, that all admirers of the Crescent players write to the management (which are the only ones to appeal to), expressing their sentiments regarding the changing in policy and earnestly petitioning that the company be reassembled and the old régime restored.

Respectfully yours,
H. G. STARR.

CHANGES IN THEATERS

Many Attractions Close After Long Seasons to Make Room for New Productions

To make room for scheduled new productions, many attractions which have enjoyed long engagements have closed or are about to close. With a record of 448 performances at the Cohan Theater, where it was produced Aug. 16, 1913, "Potash and Perlmutter" closed Saturday night, Sept. 5, to make room for the Megrue-Hackett farce, "It Pays to Advertise," which had its metropolitan premiere last night. "The Third Party" moving to the Thirty-ninth Street Theater made it necessary for Frank Craven's delightful "Too Many Cooks" to end its long engagement at that house on Sept. 5, after 216 performances. Ziegfeld's "Follies of 1914" also terminated its career at the New Amsterdam Saturday night, Sept. 5, in order that "The Dragon's Claw" may be on view to New York theatergoers. The "Follies" was seen 112 times. "Kitty MacKay," after 280 performances at the Comedy Theater, opened the new Standard Theater at Broadway and Ninetieth Street, on Monday night, Sept. 7. No new announcement has as yet been made concerning the successor of the Scotch play at the Comedy.

"What Happened at 22," the Paul Wilstach play which was produced at the Harris on Aug. 21, closed last Saturday with but 19 performances to its credit. Edward Peple's successful farce, "A Pair of Sixes," which has held forth at the Longacre Theater since March 20, will close there on Sept. 12. Two hundred and four performances will have been played. The farce will play brief engagements in several of the larger cities before being taken to Boston for a run. "The Only Girl," Henry Blossom and Victor Herbert's musical version of "Our Wives," will be the Longacre's new attraction. Joe Weber is the producer.

BROOKLYN STOCK NOTES

"Five Nights," a dramatization of Victoria Cross's novel of the same name, was given its premiere performance on any stage at the Grand Opera House Aug. 31-Sept. 5. Noel Travers has enlarged his laurels by his clever impersonation of Lonsdale, the artist. Irene Douglas was seen as Suzee, while Phyllis Gilmore was cast as Viola St. John. Dan Bagnell deserves special mention for his interpretation of Hop Lee. George Carleton, Beulah Moore, William Elliot, John Morley, Minnie Stanley, and Clara Greenwood were seen in congenial parts. Next week, "The Colleen Bawn."

The Gotham Players opened Keith's Gotham Theater Sept. 5 with a production of "The Escape." A review of the performance will appear in the next issue.

J. LENOY DAVO.

NORTH ADAMS, MASS., STOCK

Stock company to open Sept. 14 at the Bijou Theater, North Adams, Mass., W. W. Blair, owner. Opening bill, "Our Wives." Company: Robert Le Sueur, lead; Grant Ervin, comedian; Perry P. Hopper, heavies; Percy Bollinger, character; Ruth Tomlinson, lead; Zola Telmzirt, heavies; Ruth Perry, ingenue; Effie Darling, characters; W. W. Blair, director; S. K. Fried, assistant director.

FALL RIVER STOCK STARTS

The Cast in "Under Two Flags" and Other Players

FALL RIVER, MASS. (*Special*).—The regular season of the Bijou opened Aug. 31, when the new Bijou Stock company presented "Under Two Flags," with the return of Hooper Atchley to the company in the character of Bertie. Mr. Atchley was given a great reception. Ernestine Morley made her first appearance as leading woman and made a most excellent impression, her work in the character of Cigarette being well done. Miss Morley is deserving of success. Maud Grafton, a big local favorite, also returned to the company and met with a very flattering reception. Marguertie Johnstone, late of the Malley-Denison Savoy Stock company, has joined the Bijou and was greeted by her many friends. The balance of the company made a strong impression and included Frank J. Hetterick, Charles Glocker, Carroll Ashburn, Earl D. Dwire, W. Olathe Miller, A. A. Bushee, and Edytha Ketchum. Fine stage settings, large attendance.

At Lincoln Park, for the last week of their engagement, Aug. 31-Sept. 5, the James P. Lee Comedy company presented "The Snow Ball" with all of the favorites in the cast. Homer Long as Chris Larkings, and James P. Lee, Le Roy Kinslow, Joseph L. Murray, and Madeline Lee were graciously applauded.

With many new improvements and under new management (Charles E. Benson and Walter Bigelow), the Savoy, late the home of the Malley-Denison Stock company, opened Aug. 31 as a vaudeville and motion picture theater, with Jeannette Lowery and John Gordon, The Birthday Party, Belle Carmen, Jennings and Wilson, The Seven Leveys, and Dustin Farnum in the photoplay, "The Squaw Man."

At the Academy, Dare Austin, the English actor, was the feature of a strong bill week Aug. 31-Sept. 5, to S. R. O.

Tim Kelley has been engaged as stage director of the Bijou and Tom Daley has gone to the Savoy.

The Plaza, under new management, reopened Sept. 2.

W. P. GEE.

BUFFALO'S NEW STOCK CO.

Lyric Theater Opens with "The Butterfly on the Wheel"

The permanent stock company of Miss Mabel Brownell and Clifford Stork and their people opened the Lyric Theater in Buffalo, N. Y., Monday night, Aug. 31, in "The Butterfly on the Wheel." The company is composed of sterling talent. For the past three years it was at the Orpheum, Newark, N. J. The manager of the Lyric, G. S. Schlesinger, needs no "send off." The evening prices of the house will be 15, 25, 35 and 50 cents.

Miss Brownell was born in Cincinnati and is a graduate of the high school and the college of music. She made her first appearance on the legitimate stage as leading woman with J. H. Stoddard in "Bonnie Briar Bush." Miss Brownell played in Buffalo with Mr. Stoddard the last year he was on the stage. During the long illness of Margaret Illington during the New York run of "The Thief," Miss Brownell was the leading woman with Kyrie Bellew as the leading man. She also followed Miss Jane Cowl as the leading woman in "The Gamblers." For years she was a leading woman with Klaw and Erlanger, playing in "Ben-Hur" and "Home Folks." She was leading woman at Proctor's Fifth Avenue Theater and Keith's Theater in Philadelphia, besides being leading woman with her own organization in Newark.

Mr. Brownell has not been in Buffalo since the days before the Lyric Theater was rebuilt and the playhouse was the home of the Shuberts, Belasco and other independent high-class attractions which now play the Teck and Star theaters. Then he was seen in the leading male role in David Belasco's production of "The Heart of Maryland." Mr. Brownell was three years with the late Henry B. Harris. He has played everything from "Kid" Burns to Hamlet.

John Dwyer will play the "heavies." Other members of the company are Antoinette Rochte, Emma Campbell, Bonnie Borra, Irving Dillon, Harry B. Roche, Pere Whitham, Edmond Boragham, John L. Davidson, Frederick Wilson, Roy Phillips, Samuel Godfrey, James R. Garey, and Thomas Graham.

SIDNEY RIGGS. *Moffett, Chicago.*

Sidney Riggs began his career as juvenile man when he was seven years old. He appeared in French productions in his native city, New Orleans. Several years in this atmosphere gave him an experience that ripened with English tutelage at the Grand Opera House in a stock company headed by Laura Nelson Hall and William Farnum. School claimed him until he graduated from the Louisiana State University, after which he played the juvenile role in "Little Johnny Jones" for a season. Vaudeville with Mary Hampton and Russ Whytal followed this, and then two seasons with Tim Murphy on the road. One season with "The Climax" preceded stock in Hartford, Fall River, Boston with Katherine Grey, and just now closed with the Percy Haswell stock in Toronto. Mr. Riggs is much in demand for productions and vaudeville, but finds stock gives him opportunities to make his individuality an asset in a career that is more than promising.

MORTON OPERA AT CLEVELAND

After a successful season of fourteen weeks at Idora Park, Youngstown, O., the Morton Musical Comedy and Opera company will open at the Metropolitan Theater, Cleveland, O., for a limited engagement of four weeks, beginning Monday, Sept. 7. The opening performance will be "The Man Who Owns Broadway."

This musical stock organization has had a remarkable run for nearly two years without a lay-off of more than ten days. Opening at Central Park, Allentown, early last Summer, they finished the engagement Sept. 1, and sailed for the West Indies and South America and Panama, opening in Kingston, Jamaica, on Sept. 11. Returning from the South American tour in January they opened at the Lyceum Theater, Scranton, Pa., on Jan. 5, for an engagement of ten weeks, going direct from there to Wilkes-Barre, Pa.; Syracuse, N. Y., and Rochester, N. Y., thence to Idora Park, Youngstown, where they are at present.

The company numbers thirty-eight people, all told, and carries four sixty-foot baggage cars of scenery for the different attractions. Included in the cast are the following well-known musical comedy artists: Laura Jaffray, Mary Kilcoyne, Irene Berry, Raymond Crane, Hudson Freeborn, Madison Smith, Lee Daly, Ralph Sipperly, Gus Buell, and a singing and dancing chorus of twenty-four. Lewis J. Morton is the sole owner and stage director, Gus Buell the stage-manager, and Fred S. Lorraine the manager and press representative. In all probability this organization will make an extended tour of Central and South America next season, under the management of Mr. Lorraine, who has made several successful tours through that country.

EDNA ANDREWS WITH KIRK BROWN

Edna Earl Andrews has signed to play the entire season as leading lady for Kirk Brown, the popular road stock star. She closed an engagement with Mr. Brown at Lakemont Park, Aug. 29.

STOCK NOTES

The Sam and Edna Park Stock company had two bills to S. R. O. at the Majestic Theater, Macon, Ga., week ending Aug. 31.

Arthur Stanley and his stock company presented for the first time "The Young Engineer" at Mannion's Park, St. Louis, Sunday, Aug. 23.

The new stock company at the Shubert in Minneapolis opened Monday of the current week. Lease of the house has been taken over by the United Amusement Company.

Miss Frances Carson, one of the cleverest and youngest leading women, has just returned to New York from Keith's Theater, Toledo, Ohio, where she has achieved signal success in widely different roles in stock.

Edna von Luke, who has played more than 2,000 roles in drama, has gone into musical comedy. She appeared in "The Prince of Pilsen" at the Empire in Syracuse, N. Y., last week.

Miss Phyllis Gilmore has been engaged as leading lady of the Corse Payton Stock company in Brooklyn, N. Y. The company opened Labor Day, matinee, in "The Ghost Breaker."

The Mozart Theater, Elmira, N. Y., opened its stock season Labor Day with Hawthorne of the U. S. A." Harry H. McKee is the director. "The Fortune Hunter" is second bill.

Miss Haswell, of Toronto, is still dickering for a house to put on stock for Winter season, though at present nothing definite is promised. War has not as yet affected amusement business, all theaters being well patronized.

George Connor has closed with the Majestic Players in Boston to return to vaudeville. Mr. and Mrs. Connor (Henrietta Dickinson) have been re-engaged in support of Inez Macauley for her vaudeville tour in the sketch, "The Girl from Childs."

Monday, Aug. 31, the Associate Players began its season of stock at Muncie, Ind. It is owned and managed by Robin Dunbar. Miss Isabel MacGregor is leading lady and Mr. James Cunningham is leading man. The opening bill was "Our Wives."

William Jefferey succeeds Albert Briscoe as leading man in the Shubert Theater Stock company in Milwaukee. Edgar Baume is another addition to the same company. The Shubert company opened Monday night of this week.

Louise Muldener, while rusticating in the Catskills, received a hurry call to play the part she originated of Frau Quixano in "The Melting Pot," for one week in stock in Worcester, and cut short her vacation to fill this special engagement.

Miss Billy Long, a famous Southern beauty, and one of the most popular stock leading women in the South, has been engaged by Feiber and Shea as leading woman of the new stock company which will be installed at Canton, O., for the coming season.

Ralph Kellard will be leading man this season in Fred Belasco's stock company in San Francisco.

"Buzz" Bainbridge, in select circles, A. G. Bainbridge, Jr., a factor for many years in theatrical lines, and a special favorite in Minneapolis, is to retire temporarily from the business, and the price of crepe as an emblem for mourning has advanced in his city.

Miss Isolde Illian, of Milwaukee, will play ingenue roles with the stock company at the Auditorium Theater in Kansas City during the coming season. The Kansas City organization is under the management of Miss Meta Miller, formerly connected with the Davidson Theater in Milwaukee.

Wright Huntington, the man who made plays live in St. Paul, and who had a faculty of filling his house with what he produced, succeeds the Bainbridge Players in Minneapolis with a new stock company. He and his company appeared at the Shubert last week.

Edmond Elton, who succeeds William Desmond as leading man of the Poll Players at Poll's Auditorium, Baltimore, made his debut at the latter house last Monday night as Svengali in a revival of "Trilby." Mr. Elton was born in Great Britain and came to this country when he was ten years old.

Morey Drisko and Eleanor Earl, who have just closed their second successful season of stock at Auburn, N. Y., have been re-engaged by Manager T. B. Bayliss for the Canton Players, at Canton, Ohio. The company opened in "The Spendthrift" on Labor Day at the Grand Opera House.

Miss Ianthe Jewell, who has been leading woman of the Poll Players since the inauguration of Washington's permanent stock company three years ago, will leave the National Capital Sept. 12 for a few months' vacation. A farewell appearance will be arranged by the management prior to her departure.

The Summer season of the "Burns Players" at Colorado Springs will terminate Sept. 19 with "Our Wives," and Thurston Hall, who has headed the company for the past eight weeks, will leave at once for New York, where he will start rehearsals for a new production by Henry Blossom and Victor Herbert.

Miss Leila Witchie has just made her debut with the Wright Huntington Players at the Shubert in St. Paul. She took the part of Caroline Carp in "Stop Thief." Miss Witchie is a graduate of the University of Wisconsin and played the leading role in the 1910 senior class play. Since her graduation her professional career has included stock engagements in Chicago and the East.

Miss Blanche Yurka is the new star at the Denham Theater, Denver, Colo. She played important parts in New York with the Orpheum players. Her first appearance as leading lady in Denver was in "Nobody's Widow." Belasco saw her in grand opera at the Metropolitan Opera House and persuaded her to go with him. She appeared in several productions of Belasco.

Miss Katheryn Brown, at one time associated with the Charles Frohman forces, will be leading woman of the Huntington Stock company in Minneapolis. Miss Brown is a native of Atlanta, Ga. She is the granddaughter of Joseph Brown, one time reconstruction Governor of Georgia. Miss Brown has played with Nazimova and Charles Cherry, and was also seen in musical comedy in New York city.

Manager Ornstein, of the Wadsworth Theater, New York city, has engaged for his stock company John Lorenz as leading man and re-engaged Warda Howard for this season's leading woman. Miss Howard played some six weeks last Spring at the close of the Wadsworth's season and proved her popularity with uptown audiences from the start. Business improved from the week she played there in "Wildfire," and steadily increased during the time the house remained open. Mr. Lorenz has been for two seasons the leading man of the American Theater, Philadelphia, and has just closed a Summer season at Wildwood, N. J.

THEATER PANIC AVERTED

While twenty chorus girls sang in the Bowdoin Square Theater, Boston, Sept. 1, the audience filed out in order. The cause was a fire in an adjoining building, and not the singing by the chorus. The commonsense of Manager Fred Doherty averted a panic. A candy boy in the theater saw and smelled smoke, and he told the manager. Manager Doherty appeared on the stage and told the audience what was the matter. He told them there was no danger, in proof of which he said the chorus would "now sing," which they did. The manager had also suggested that while the chorus was in action the audience might move out if it so desired. Five hundred acted on the manager's tip. The candy boy assisted the ushers and a policeman to steer the audience out.

RUSSIAN TENOR FOR "LADY LUXURY"

The allies last week won an important comic opera victory, when Lieutenant Misha Ferensa, a reserve officer of the Seventy-first Infantry, of Wilna, Russia, was engaged by Fred C. Whitney to sing the leading tenor role in the new opera, "Lady Luxury," replacing Sergeant Pilade Sinagra, the Austrian tenor, who has been called to the colors. Ferensa sang Robin Hood with the De Koven Opera company the past two years.

GEORGE H. SUMMERS

Dramatic Director

STOCK—PRODUCTIONS—VAUDEVILLE

Room 622 Knickerbocker Theatre Building, 1400 Broadway 'Phone Greeley 167

FROHMAN LONDON OPENING

"The Little Minister" Revived at Duke of York's—Other Announcements

Notwithstanding the fact that the war in Europe has closed many of the English theaters, Charles Frohman revived in London at the Duke of York's Theater on Sept. 4, Barrie's "The Little Minister," which has not been played in that city for seventeen years.

Other announcements of the Frohman offices include the opening of Billie Burke's season in "Jerry" at the Long Branch Theater on Sept. 11. On the same day the cast for Paul Armstrong's new play, "The Heart of a Thief," will be assembled for rehearsal. Martha Hedman will play the chief role. Otis Skinner's new play, by Jules Eckert Goodman, which has been renamed "The Silent Voice," will have its first rehearsal on Oct. 13. "Diplomacy" rehearsals begin on Sept. 12. Maude Adams starts rehearsals three days later. Her season opens on Oct. 8.

NEW STANDARD OPENS

First Theater Between the Circle and 125th Street to Show Broadway Successes

The new Standard Theater, on Broadway at Ninetieth Street, opened Monday night, Sept. 7, under John Cort's direction, with William Elliott's production of "Kitty MacKay," direct from the Comedy Theater after a continuous run of nearly nine months. Molly McIntyre continues in the title-role of the Cushing comedy.

The Standard is the first playhouse to be erected between Columbus Circle and 125th Street for the presentation of successful Broadway attractions. Each attraction will play an engagement of but one week, with matinees Tuesday, Thursday and Saturday. Popular prices will prevail at all performances.

The new theater has been constructed without a gallery. The seating arrangement consists of 827 chairs on the orchestra floor and 486 chairs in the balcony. To these are added 48 seats in orchestra boxes and 132 seats in the balcony boxes and balcony proscenium boxes, making a seating capacity of 1,493, each seat presenting a clear view of the entire stage. The color scheme is gray and gold. The house will be under the management of Harry L. Cort.

BROOKLYN ATTRACTIONS

This week finds the regular attraction houses running in full swing. The De Kalb opened its doors Aug. 31, with "Cabiria," the great motion picture drama. Despite the unfavorable weather, the picture drew to almost capacity business. This will be followed by a new Shubert attraction.

Paul J. Rainey's famous series of 1914 African Hunt pictures continue to draw good houses at the Majestic. The first regular attraction, "Within the Law," opened at that playhouse Sept. 7.

Large audiences have approved the new policy of Keith's Crescent Theater, the former home of the Crescent Stock company. The management is endeavoring to make this playhouse the Strand Theater of Brooklyn.

The new Flatbush Theater, Flatbush and Church avenues, opened last week. It will be the home of high-class vaudeville.

J. LEROY DRUG.

FAVERSHAM SCENERY ARRIVES

The scenery for "The Hawk" ("L'Epervier"), in which William Faversham is to appear here the latter part of September, has finally arrived from Southampton after many delays. Mr. Faversham has been greatly worried about the production, for he was unable to get any word from Joseph Harker, the scenic artist, who was responsible for the Faversham productions of "Julius Caesar" and "Othello." Mr. Faversham's only worry now concerns the arrival in this country of Mlle. Gabrielle Dorziat. She will probably sail on the *France*, arriving here about Sept. 12.

ACTORS INJURED IN A STORM

Among those injured in a storm at Des Moines, Ia., Sept. 1, were L. E. Dasen and T. E. Jenkins, of "The Garden of Allah" company.

SUNBURY GIRL WELCOMED HOME

SUNBURY, PA. (*Special*).—Miss Rosetta Brice, a Lubin star and a Sunbury girl, had a rousing welcome at the People's Theater, Aug. 29. She gave a personal lecture to her many friends. Before the lecture a picture of Miss Brice was put on the screen. Curtain calls and bouquets were numerous. Her numerous friends have besieged Manager Blanchard to arrange for another date for her.

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ACTORS' EQUITY ASSO'N

Members, Through Loyalty to Fellow Members, Help to Standardize Profession

The Association book has met with general favor, which is gratifying to all concerned. Much to our chagrin, however, the imp that so often prevails with compositors has operated to our disadvantage. Part of the contract provision on "transportation" was omitted in the setting up and three proofreaders failed to detect the sin. Consequently, we are sending each member a printed, mucilaged slip to paste at the bottom of page 37 of the book. The correction makes the clause read: "That if this contract is canceled on two weeks' notice by the manager he agrees to pay the transportation of the actor back to New York city. If the actor gives the aforesaid two weeks' notice, etc."

Last week several men and women of long professional experience came to the office and asked if the contract they were asked to sign, by the management for which they were rehearsing in a new play, was equitable. When it was pointed out to them that the paper they submitted was insolently unfair—they each took A. E. A. forms which, after a little oral reasoning with the man who sought to command their services, were duly accepted. Thus an entire company, including both members and non-members of the Association, are engaged under a contract that allows them to retain their self-respect.

A pernicious part of these unjust engagements is that they demoralise those who are parties to them. Small wonder if an actor who is the victim of such unconscionable impositions allows no scruples to hinder him from leaving the men who practise them in the lurch when the occasion offers. But the Association must progress by precept and example, and the Council holds every member fast to the standard of fairness we advocate.

Every member that would be a part in standardizing his profession should make it a point not to succeed a sister or brother in an engagement from which he or she has been irregularly and inequitably ousted. Unity in these things is essential.

Our attention has been called to the fact that many of the large dry goods firms grant a discount of 10 per cent. to actresses of whose identity they are assured. One of our ladies has shown her membership card at different places with unfailing success. "Why," she says, "one can save in this way much more than the yearly dues whenever she has to get things for a new part."

By order of the Council,
BRUCE MCRAE, Cor. Secretary.
HOWARD KYLE, Rec. Secretary.

MME. NEUENDORFF DEAD

Famous Actress and Singer, Formerly of the Casino and Irving Place Theater.

Georgine von Januschowsky-Neuendorff, aged sixty-four years, a famous actress of the Irving Place Theater and formerly well known in comic and light opera at the Casino and elsewhere, died at Bellevue Hospital last Sunday after a final stroke of paralysis. Her maiden name was Januschowsky, and she was born, according to some, at Brünn, in Moravia, according to others at Chemnitz, Germany, Oct. 4, 1850. In 1879 she was engaged by Adolph Neuendorff for the Germania Theater, where she remained four years and became the wife of that once famous manager. She learned to speak English, and in 1883 was engaged for the Casino Theater, where she sang with great success in comic opera in such parts as Titania in "Trip to Africa;" Laura, in "The Beggar Student;" the title-role in "The Little Duke," etc. She subsequently developed her musical gifts by study and joined the Emma Juch Opera company and sang Fidelio, Elisabeth, and Walkyrie. After that she toured Europe in concerts. In 1891 she was engaged for the Vienna Grand Opera; at a later period she was connected with the Metropolitan Opera House, and in 1897, after her husband's death, she was engaged to sing the principal role in "Vaderland" at Amsterdam, Holland, on the occasion of the crowning of Queen Wilhelmine. She then sang three years at Graz. In 1900 she was engaged by Heinrich Conried for the Irving Place Theater, and she remained with the German company until 1912, when during her performance as the old mother in "The Five Frankforters," she had her first attack of paralysis. She will be buried to-day at 11 o'clock.

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IS THE WAR AFFECTING THE THEATER?

Producers at Variance Over the Answer—Majority, However, Are Optimistic

Now that the first excitement attending the declarations of war abroad has somewhat subsided and we watch with apparent calmness the arraying of the vast opposing forces in Europe, we are reflecting and debating over the effects of the war upon American enterprises. What has been or will be the result upon the theatrical interests, is the question pertinent to many of us. Has a serious depression already been felt from which no reaction can be expected for considerable time, or has there been, on the other hand, a beneficial influence exerted that presages a great year for the theater? If we are to believe the statements of economists, financiers, philosophers, statesmen and captains of industry, an era of prosperity so enormous is predicted for America that all other periods of "good times" in our history will fade into the palest insignificance. "South American trade will be developed," "our immense resources will be demanded in greater proportions than ever before by the belligerent nations," "we will become the world's greatest bankers and traders," are some of the enthusiastic expressions voiced by those in a position to know.

It naturally follows by all the laws of logic and reason that theatrical prosperity follows in the wake of industrial and commercial prosperity. Psychologically, perhaps, the war has come at not an unpropitious time as regards American amusement enterprises when one considers that a business depression has existed in this country for the past three years that affected in good measure the theater. In the opinion of many, conditions could not have become much worse.

To find out the present effect of the European war upon the theater, a MIRROR representative called upon many of the most prominent producing managers last week. Their opinions are as interesting as they are varied.

At the Charles Frohman offices the belief prevails that the war will be beneficial to theatricals and especially to American playwriting. "Playwriting is paralysed the world over for five or ten years except in America. In that time nothing suitable to American theatrical taste will be written in England, France, Germany or Austria, countries from which sixty per cent. of the theatrical output in America comes. The war will be a golden opportunity for the native playwright. He will have the entire field of America at his disposal. Our revival of 'Diplomacy' will be particularly timely with its theme of Continental intrigue."

A feeling of optimism reigns at the Cohan and Harris offices. "We believe the present season will be one of the greatest in the history of the theater. We are going ahead with all of our plans, which include many new productions. In fact, we are conducting our business as if no war existed. Reaction from depressing war news, coupled with a decided slump in motion picture attendance which we believe exists at present, will bring the public into the playhouses in greater numbers than ever."

In regard to the effect of the war upon the theatrical business, Marc Klaw, of Klaw and Erlanger, says: "The conditions are so unusual — so unprecedented — that anyone who would pose as a prophet is an ass."

The Shuberts declare: "We cannot tell at this time just what effect the war will have upon the theater. If general business is injured a depression in theatricals will, of course, prevail. We are going ahead with our plans, making new productions and sending out our road companies, and we are hoping for the best."

"The war should exert a beneficial influence upon theatricals," is the belief at the Winthrop Ames offices. "The very fact that producing managers are sending out their road companies shows that they are confident the American public wants amusement in war times. History tells us that the theaters were well patronized during the dark days of our own Civil War, proving that a reaction is desired in times of great stress. We are preparing for a good season."

Colonel Henry W. Savage says: "Owing to the present stage of uncertainty, it is not a propitious time to engage too extensively in theatrical productions. Though I hold the rights to several European musical works and dramatic pieces, I shall not produce them until I feel that the present state of unrest and excitement is somewhat cleared. However, I am going ahead with my companies which have won substantial success and with which the public is familiar. I am sending out two companies of 'Sari,' one company of 'Along Came Ruth,' and one company of 'Everywoman.' In addition to these I am putting on 'Ole Bellable,' which was produced last season."

"We shall proceed conservatively until the first of the year," is the statement at the Brady offices. "By that time we will know pretty well how the war is affecting American enterprises. The slump which Wall Street is feeling at the present time is affecting the theatrical interests to a great extent, for Wall Street, as we all know, is a great contributor to the theater, and when its luxuries are curtailed the theater is the first to be scratched off. In the end, however, the war should bring prosperity to theatrical enterprises."

"The only effect the war has upon our plans," declare the Belasco forces, "is the postponement of a month and a half of the Belasco Theater's opening. In former years we opened about the first of September, but this year we have deferred the opening to the middle of October. We are sending out our road companies as in former years."

The Lieblers are confident and optimistic. "We are paying no attention to the war. All of our plans will be carried out. Our people are all here, though for a time there was some delay in the arrival of the 'Garden of Paradise' forces."

At Al. H. Woods's offices the interesting and philosophic view is held that "it is always a good year for a good play, war or no war. For proof of that we need only to look at the Candler Theater next door, where they are doing exceptionally fine business."

Arthur Hopkins says: "The war doesn't seem to be seriously affecting the theater. The producers all appear to be busy."

It is significant to note that during the month of August ten new plays were produced in New York, equaling last year's record. Of the ten but three, at this time of writing, have fallen by the wayside. Twenty plays were produced or revived in the metropolis during September, 1913. For September, 1914, fourteen New York productions have already been announced, and we feel reasonably safe in asserting that by the time October arrives last year's record will have been broken.

GOSSIP

Evelyn Watson has been engaged to play the part of Helen Steele in "The Misleading Lady" this season.

The 225th performance of "Too Many Cooks," at the Thirty-ninth Street Theater occurred at the matinee Aug. 29.

Paul E. Burns played with success the part of Abe Potash in "Potash and Perlmutter" at the Cohan Theater last week.

Conrad Cantzen has been engaged by Charles Frohman for his production of "The Beautiful Adventure."

Burton Robbins is this season supporting Ilka Marie Diehl in "The Winning of Barbara Worth."

Jack Kingsberry has signed with A. G. Delamater to play the Mexican in the "Barbara Worth" company.

Henry Crosby staged "Mrs. Temple's Telegram" at Saco, Me., Aug. 19, and raised $100 for the building of a boardwalk at Camp Ellis.

Arthur Row, author, actor and producer, has signed up to play in a company of "Milestones" this season. He appears in one of the principal roles.

George Alison opened in "Help Wanted," Sept. 4, in Scranton, Pa., playing the lead. On Labor Day the company opens in Philadelphia for a run.

Fred Frear has been engaged by Joseph P. Bickerton, Jr., for the role of Friebur in "Adele." Dallas Welford originally played this role.

Mr. and Mrs. Richard Barrows have signed with "Rebecca of Sunnybrook Farm," opening week of Sept. 7, in Paterson, N. J.

Mlle. Exiane, who was to be seen in the new Winter Garden Fall production to follow "The Passing Show of 1914," has decided not to come to America, at least for the present. She is a well-known French actress, and upon the reports of the invasion of Paris she decided to remain in the capital. She was to have played an important role in the company with Al. Jolson.

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PHILADELPHIA

All Playhouses Open—Advance Subscriptions for Grand Opera Refunded

PHILADELPHIA (*Special*).—For the first time for years all of the theaters open for the season of 1914-15 at the same time, and on the eve of Labor Day there was quite a reunion among the theatrical folk.

If the opening shows can be taken as a sample of the type of plays that will be given to Philadelphia patrons during the coming season, it is a safe bet to say that the public here will give better financial support to the theaters than they have for several seasons past. The opening of new houses in the heart of the theatrical belt to be devoted entirely to feature films is a new form of competition that the theatrical managers have to contend with.

At the Broad Manager Frank Nirdlinger, with his genial smile, was on hand Saturday night, Sept. 5, where he had the opening of Douglas Fairbanks in "He Comes Up Smiling." This is the only playhouse to open before Labor Day, and the other Nixon and Zimmerman had their openings on the 7th.

Jack Lait's success of last season, "Help Wanted," is the opening attraction at the Adelphi, while at the Lyric, the other Shubert theater in town, a heavier play, "The Dream," is the first attraction to be seen this season. Leonard Blumberg is again shaping the destinies of the Shubert houses here for his fourth consecutive season, and is on the job again a little browner and a little heavier after his pleasant Summer vacation.

That captivating waltz from "Adele" took the audiences by storm at the Garrick, where the show was presented for the first time in Philadelphia. Charles C. Wanamaker is again in charge of the Garrick for the Nixon interests, and his wide circle of friends were on hand to wish him success at the beginning of his second year as manager of this playhouse.

Ziegfeld's "Follies" are always the opening attraction at the Forrest, which is Thomas M. Love's, the general manager of the Nixon interests, pet house. Always good, always filled with pretty girls, always staged more extravagantly than any other, the "Follies" always play to crowded houses the opening night. This year's cast, besides its usual number of stars, had one particular star that shines brilliantly here—Ed. Wynn—a Philadelphian by birth, and whose musical christening was received in the Bathazon Club of this city.

At the Walnut popular-priced plays prevail; the opening was the well-known melodrama, "The Common Law." William W. Miller, who recently took over the American, at Franklin Street and Girard Avenue, formerly operated by Blaney, opened Monday night with a stock company, the first play being "Tess of the Storm Country."

Whether or not Keith's will have a stock company of Orpheum players this year still remains to be seen, for the Chestnut Street Opera House has just opened for the season with that much talked of film, "Cabiria." The big moving picture business of the city, however, is being done by the Stanley Theater, which was opened by the Stanley company at the end of last season and did a splendid Summer business. It is now producing the Paramount pictures and doing the best business in town.

Keith's Vaudeville Theater last week did a very big business, chiefly due to the presence of two Philadelphians on the bill, Mrs. Clara Cadette Dalaimer and Mrs. Russell King Miller. The Globe is producing very good vaudeville, but business at present is a trifle slow.

Marcus Loew has again invaded Philadelphia and opened his new Knickerbocker Theater at Fortieth and Market Streets.

Unfortunately, the war abroad will affect the Philadelphia operatic season. Many of the singers are abroad and the season of the Philadelphia-Chicago organization has been officially cancelled; over $100,000 received in advance subscriptions will have to be refunded. It is probable that the Metropolitan company of New York will come over here occasionally, so that we can have a little bit of opera next season. The chances are that this year Hammerstein's beautiful opera house, rededicated the Metropolitan Opera House, will be opened only for moving pictures and suffrage meetings.

J. SOLIS-COHEN, Jr.

BOSTON

Twelve Weeks of Opera in Italian and French Open Oct. 5

BOSTON, Sept. 8 (*Special*). — Three more houses opened on Labor Day. The Cort began its season with "Peg o' My Heart." The Peg of this production is not Laurette Taylor, who on the same day introduced the play to London, but Florence Martin, whom Mr. Savage has promoted from musical comedy. Three members of the original cast remain, H. Reeve Smith, Hassard Short and Peter Bassett. "Peg" will remain at the Cort for a long run.

William Hodge brought to the Wilbur last night, for his engagement in "The Road to Happiness," virtually the cast of last season in New York. Miss Vernon has fortunately quite recovered from the injuries she sustained when she fell last Spring, though she has only just come from the hospital. Now that the Park has gone over to the movies, and since the Shuberts and the Frohmans are to interchange bookings, the Wilbur will take the place of the Park as the house best suited for long run pieces.

A new play, by Porter Emerson Browne, "Wild Oats," a comedy, was given its first important production yesterday at the Majestic. The company is headed by Homer B. Mason, and includes Charles E. Verner, Harrison Garrett, Thomas Meegan, Thomas Guise, E. A. Eberle, Marguerite Keeler, Edith Lockett, and Ruth Lechler. Further notice next week.

Fannie Ward opened the Tremont for the season last night with "Madam President." W. J. Ferguson remains to play the judge, and now in the other parts are John W. Dean, Amy Lee, Jack J. Hewitt, and George Brennan. "Seven Keys to Baldpate" is one of the early bookings for the Tremont.

John Craig this week offers a strong bill at the Castle Square with a revival of "The Girl of the Golden West." Mary Young plays the Girl, Will Carleton Dick Johnson, and Mr. Craig himself the sheriff. Next week, "Broadway Jones."

The Majestic Players at the Boston have Dustin Farnum as the visiting star this week, playing "The Squaw Man." Betty Barnicoat plays Diana, and Edna Baker the Indian wife. On Monday William Farnum joins his brother at the head of the company for a week of "The Littlest Rebel." W. H. Leahy's "star-stock" experiment is meeting with encouraging public support.

Continuing bills: Colonial, "Sari"; Shubert, "High Jinks"; Plymouth, "Along Came Ruth."

Manager Charles J. Rich, of the Hollis Street, was among the American tourists marooned in Switzerland. He is now on his way home, however. The Hollis Street will reopen on Sept. 28 with a new play, "Drugged," with John Mason.

More details of the forthcoming opera season at the Boston, as a part of W. H. Leahy's campaign, have been made public. The season will begin Oct. 5, and will last twelve weeks. There will be a nightly change of bill. The general director will be Alexander Bevani, the conductors will be Arturo Bovi, of the Metropolitan, and Ignacio Castillo, of the National Opera, in Mexico City. The repertory will be Italian in the main, with a few French operas added. Among the principals will be Blanche Hamilton Fox, Alice Gentle, Miriam Ardini, Giuseppe Opezzo, Umberto Sachetti, Joseph Florian, and Pietro de Biasi.

There is a rumor to the effect that inasmuch as the regular season at the Boston Opera House is to be omitted this year on account of the war, the Century company may come over from New York for a few weeks' engagement.

Major Higginson announces that owing to the various uncertainties imposed by the war, the opening of the season of the Boston Symphony Orchestra will be postponed.

The Shubert houses here, of which there are three, the Majestic, Shubert, and Wilbur, have introduced a novelty in the form of a central telephone exchange of their own.

Wilson Melrose, who played recently with the Majestic Players, is now in Haverhill as leading man for W. H. Leahy's company there. James J. Harden, also formerly of the Majestic company, is now playing "juvenile leads" and character parts with the Haverhill company.

The Cort has been extensively redecorated during the Summer.

The Globe, closed all Summer for alterations, will reopen Monday under the management of Marcus Loew.

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CHICAGO

What the War Means to the Opera Company in the Mid-Metropolis

CHICAGO (*special*).—The abandonment of grand opera in this city on account of the European war causes a loss of $150,000 to the Chicago Opera company. More than half of this sum is gone. The remainder will go for rent of the Auditorium, the Philadelphia Opera House, and a theater in Baltimore for which the company is obligated. In view of this burden, there is talk of having a short season at popular prices, the singers to be artists who are in this country and available for contracts. A few days before the regular season was definitely given up a draft for $5,000 was sent to Europe for costumes and stage equipment. Plans for the regular season of the Chicago Symphony are, however, under way. The first concert will be given Oct. 16.

A resident German stock company will shortly occupy the playhouse known successively as the Whitney, Howard's, and the Comedy, but to be known in the future as the Germania. Rehearsals begin next week under the direction of Jean Dasnoy. The season will open Oct. 3 with Kadelburg's farce, "Der Familientag" ("Family Day").

Since its first performance at the Auditorium over a week ago "Joseph and His Brethren" has filled the house nightly.

"Under Cover" is having great success at the Grand.

"Potash and Perlmutter" has settled down for a long run at the Olympic.

"A Pair of Sixes," at the Cort, and "Peg o' My Heart," at the Garrick, are doing most satisfactory business. Laurette Taylor is coming to the city to take her part in the latter play.

At Powers's "Daddy Long Legs" has just closed a six months' engagement. "The Bloopers" also closes at the La Salle.

Harold Heaton, once a noted cartoonist before he adapted the stage as his business, has been engaged by the Hull House Players to manage the Hull House Theater. It opens early next month.

This is anniversary week, Sept. 6-12, at McVicker's, and the first birthday of the theater as a vaudeville house is being celebrated with a special bill, headed by Robinson's Hippodrome elephants. Bernard and Harrington in a comedy sketch, "Who Is She?" is one of the bill of ten acts.

The Blackstone's season opens with "Tipping the Winner," in which Joseph Brooks offers Edith Talliaferro as the particular star.

SEATTLE

SEATTLE (*Special*).—At the Moore the Giant-White Sox World tour films Aug. 23-29; very interesting; attendance fair.

Seattle and Metropolitan dark Aug. 23-29.

The Tivoli reopened Aug. 30 with "The Flirting Princess."

At the Empress the Diving Nymphs and vaudeville Aug. 23-29. At the Pantages "The Jolly Tars" Aug. 23-29.

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JERSEY CITY

JERSEY CITY, N. J. (*Special*).—The season at the Majestic Theater began with a matinee on Labor Day with "Siberia," Aug. 7-12. The house has been thoroughly overhauled, and Manager Frank E. Henderson is very boastful about his bookings for the coming season.

Charley Reilly's Stock company in "The Wolf" Aug. 31-Sept. 5, drew very large houses to the Hudson Airdome, where good work was done by every member. Charles Reilly as McTavish and Augusta West as Hildra were especially fine. Newcomers in the cast were Owen Call as Jules, Harry Sherwood as Batiste, Walter Shuttleworth as MacDonald were excellent. W. Fred Wagner as Hustley did fine; his staging of the play was immense. "Less Rivers" Sept. 7-9.

The Academy of Music started the season Sept. 7. Manager Frank E. Henderson has installed a new stock company. The opening play was "Hearts of the Blue Ridge" Sept. 7-12.

The Bon Ton Theater, with pictures and vaudeville; the Monticello, with pictures, reopened Sept. 7.

The Orpheum Theater commenced its regular season Labor Day, with nine acts of vaudeville and pictures. The house was overhauled while closed. Dr. Albenaino, the owner, will devote a big part of his time to the business end of the theater and will have nearly all the staff of last season to assist him, especially Burt Ingram, in the box-office.

The Watson Sisters and their big company were well received at the Empire Theater, Hoboken, Aug. 31-Sept. 5. "Morocco Bound" is a capital skit. "The Beauty Parade" Aug. 7-12.

Keith's Theater is crowded all the time; a good bill is offered by Manager "Doc" Garyn. The big act Aug. 31-Sept. 2 was Ernie and Ernie, the male member of the team having but one leg, in a clever act of song, dance, and acrobats; the Kid Kabaret (rather tame), with Betty Washington, a clever violinist, and Josie Scott, song and dance, as the bright feature; William Risto, versatile as a story teller and player of mouth organ; Al. Phantadosa and Arthur Fields, piano playing and singing—all good; Lulu Sutton and company in a good sketch. Appearing Sept. 3-5 were Charles Grapewin and Anna Chance, Robbie Gordone and her company in classic statuary, Eddie Cantor and Al. Lee, Peake's Educated Blockheads, Hadley and Noble, the Five Annapolis Boys, and Olive North.

The Log Cabin and Jersey Airdome continue to do good business. Those on the bill Aug. 31-Sept. 5 were Whalen, West and Whalen, a rattling good singing and dancing trio, who made a real hit; the Alberos, a troupe of singers and dancers; Al. Edwards and Ewem and Ramhart. Frank Fogarty (return) headed the new bill Sept. 7-9.

The Bijou Dream, part of the Keith property here, has been altered and brought up-to-date; it opened Sept. 7 as a moving picture house. "Doc" Garyn will look after it.

The last week of stock at the Hudson Theater, Union Hill, commenced Aug. 31, when "Baby Mine" brought to a close one of the best Summer seasons at this popular house. The regular vaudeville season started on Labor Day.

The season at the Gayety Theater, Hoboken, began Labor Day; Theodore Lorch's Stock company was the attraction. Enid May Jackson and Julian Noa are the leads; Thomas H. Sherry is business-manager. "The Escape" Sept. 7-12.

Felber and Shea, who has the only theater in Bayonne the coming season where traveling companies will appear, began Sept. 5. Clara Joel heads one of the "Within the Law" companies for one performance. Moving pictures will be on top on nights when there is no other attraction.

WALTER C. SMITH.

PITTSBURGH

PITTSBURGH (*Special*).—The Alvin opened its regular season Labor Day with Sam Bernard in "The Belle of Bond Street" for one week. The regular season of the Mixon opened the same day with May Robson in "Martha-by-the-Day."

The Davis Stock at the Grand closed its Summer season Aug. 31 with "Lady Frederick" as the offering with Sarah Truax in the title-role. Edward Loeck, Baker Moore, Jessie Pringle, Hal De Forrest, May Reardon, and other members of the cast were all seen to advantage.

The Victoria had the "Cherry Blossoms" Aug. 31-Sept. 5, and "The Tempters" followed. Burlesque patrons of the Gayety were entertained by the girls of the Moulin Rouge, which was followed by "Follies of the Day."

The annual season of the Pittsburgh Exposition opened at the Point Wednesday night, Sept. 2, the chief attraction being the Russian Symphony Orchestra, Modest Altschuler, conductor. "Fighting the Flames," a spectacular fire scene, is another big attraction.

More than 125 performances were given of "Hiawatha" at Squaw Run this Summer, the season closing Saturday night, Sept. 5. Clinton E. Lloyd, director, is much elated over the record-breaking engagement.

"The Blindness of Virtue" drew splendid houses at the Lyceum week of Aug. 31, and the presenting company was a praiseworthy one. In the cast were P. Gatenby Bell, Louise Bergreen, Gladys Hopetoun, Lionel St. Clair, and others. "While the City Sleeps" made its Pittsburgh debut at the Lyceum Sept. 7. It will run to Sept. 15.

The mystery at the new Schenley Theater in Oakland is to be unveiled in about one week.

A deal is now on by which the Progressive Circuit will very likely secure the Pitt Theater for burlesque.

Hattie Williams and Richard Carle opened the vaudeville season at the Grand Labor Day as the big headliner.

D. JAY PACKINER.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—Rock and Fulton played to splendid business at the Heilig the last week of August. Their new musical comedy, "The Candy Shop," a Pacific Coast production, received a cordial welcome. The cast includes such popular players as Daphne Pollard, George Baldwin, Frank Dushon, and Frances White.

A well-taged and well-acted sketch, "The Man from Italy," featuring Murry Livingston, assisted by Gladys Creolius and Harry Tyler, headed the bill at the Empress and won popular approval. Irving Jones and Ray Johnson kept the house in constant laughter, and so did Helen Stuart and Fred Hall.

Lucille Mulhall, billed as the greatest horsewoman and the world's champion woman steer roper, was the big attraction at Pantages. She drew full houses and enthusiastic applause. Mr. and Mrs. Bentley, with xylophone and piano, earned many encores.

At the Oaks, where the attendance continues to break the records of previous years, the star attraction of the new bill was the "Argentinian La Serrita," assisted by Huntington Freeman, in novel dances. Chalborns and Trombley gave an act named "The Hebrew Messenger and the Soubrette" which made a hit.

Barnum and Bailey got the crowds on Aug. 29, 30.

The A. B. Basco Company, which occupied the Baker Theater until September 5, continued to fill the seats to the end. The goal of the series of musical comedies was "Who's Who."

Robert Gleckler, who has played leads in Pittsburgh, Milwaukee and Kansas City, is leading man of the Baker Stock company, which opened the new season on Sept. 6 with "Such a Little Queen." Cora Belle Bonnie, who for the past few years has headed a company of her own in the Southern States is leading woman. Associated with these in the new company are Charles Halton, John Adams, Harry Fraser, William Powell, Brandon Evans, Florence Roberts, Janet Young, and of last year's company Mary Edgett Baker, Walter Gilbert, and Walter Siegfried. Thomas Coffin Cooke is stage director.

JOHN F. LOGAN.

BUFFALO, N. Y.

BUFFALO, N. Y. (*Special*).—At the Star Aug. 31-Sept. 5 the attraction was "Martha-by-the-Fire," and May Robson playing the role of Martha. The production was quite flawless, scenery excellent and audiences large. Week Sept. 7, "Nearly Married."

"Within the Law," which had its premiere in Buffalo three seasons ago, was here for the fourth engagement, at the Teck Aug. 31-Sept. 5, but with Margaret Illington this time in the stellar role. Week Sept. 7, "Pop o' My Heart."

"A Fool, His Money and a Girl," with Lucy Daly and Hap Ward in the leading roles, a musical comedy full of catchy songs, was the Majestic's opening Aug. 31-Sept. 5; everflow audiences. Week Sept. 7, "Sis Hopkins."

Mr. and Mrs. Frederick Voelker headlined at Shea's Aug. 31-Sept. 5 in a piano and violin offering. The special attraction was Tim McMahon and Edythe Chappelle, whose comedy skit scored a big hit. Other good features were also given.

Shea's Hippodrome photoplay palace, Buffalo's newest playhouse, has opened to capacity audiences, divided in their satisfaction between the beauty and comfort of the house and the excellent programme of music and photoplays. The shows are changed every Monday and Friday. The feature pictures, "The Lost Paradise" and "An Odyssey of the North" were shown this week, furnished by the Paramount service.

At the Lyric Miss Mabel Brownell and Clifford Stork, with their permanent stock company, opened their season Aug. 31-Sept. 5 with "The Butterfly on the Wheel." Crowded houses. Week Sept. 7, "Stop Thief."

The Prize Winners at the Gayety Aug. 31-Sept. 5 presented a show replete with good comedy and excellent singing. Week Sept. 7 "New College Girls."

"The Cave of Mystery," a musical comedy, was the headliner at the Majestic Aug. 31-Sept. 5. The eleventh episode in "The Million Dollar Mystery" was also shown. Large houses.

J. W. BARKER.

MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*). — The new Wright Huntington Stock company opened at the Shubert Sept. 6 in "Officer 666." Teresa Dale was leading woman, and Charles Gunn leading man. Others in the company are Kathryn Browne, Mollie Fisher, Robert Middlemass, Bert Walter, Edwin Holt, Jr., Philip Barrison, and Edwin Redding.

With two benefit performances for "Russ" Bainbridge, the manager, the Bainbridge Players closed an engagement of fifteen months at the Shubert Aug. 31. Florence Stone and Dick Ferris will return to Long Beach. Louise Farnum may go into vaudeville, and Kenneth Bradshaw has secured an engagement with the Hayward Stock company at Oak Park, Ill. The entire company may reassemble within a short time if another theater is secured. Averill Harris and family will go to Massachusetts for a vacation; Charles Dowd goes to Baltimore; Joseph Holicky goes into business in St. Paul, and the plans of the others have not been settled.

The season opened at the Metropolitan with Fiske O'Hara in "Jack's Romance," a lively Irish comedy. Ethel von Waldron is leading woman. "The Whip" followed. Next "Omar" and "Seven Keys to Baldpate."

At the Orpheum Victor Moore and Emma Littlefield reappeared in "Change Your Act." Thomas J. Ryan headed the Marcus Loew bill at the Unique.

The new Sans Theater opened Sept. 5 with pictures; the New Palace Theater will open later in the month, also with pictures. Both are exceedingly handsome playhouses.

Arthur C. Tyson, who has been treasurer at the Shubert under the Bainbridge regime, has been promoted to be house manager with the Huntington company.

CARLTON W. MILES.

READING, PA.

With the opening of the Academy of Music Sept. 4, when John Bunny and his company of sixty entertainers appeared to a very large audience, the theatrical season of 1914-1915 is now in full swing. The Grand opened, as did the Orpheum and Hippodrome, on Aug. 31, with the Grand Players in "Strongheart." An excellent company, headed by William Wells and Helen Robinson, scored heavily. Miss Hetty Farrington joined the company in leads Aug. 7 in "The Other Girl." Messrs. Wilmer and Vincent reopened their Orpheum with the Universal Film Company's photoplay, "Neptune's Daughter," with Annette Kellermann. The Orpheum players returned Labor Day in "The Only Son," headed by Robert Hyman and Virginia Mann. The Hippodrome gave a rousing good opener when the management presented an exceedingly good vaudeville bill. "The Lure" was an added moving picture feature. In addition to these attractions the Frank Lea Short company appeared in "The Romancers" on the spacious lawn surrounding the Berkshire Country Club on Sept. 5. Twenty-one picture theaters, in addition to those above reviewed promise to keep the theatergoing public amply supplied with amusement.

HARRY B. WRAND.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Ideal, the champion lady swimmer, scored great hit at the Dominion Aug. 31-Sept. 6. Hughes and Cook, Jim and Marie Brandon, Freemont, Benton and company, Leach-Wallen Trio, Law and Mollie Hunting, Hope Vernon, Novelty Clintons, pleased large audiences.

The Russell has "The Rise and Fall of Napoleon" pictures Aug. 31-Sept. 6 to good business.

The Imperial has "The Master Mind"; the Family, "Othello," and the Francais, "Uncle Tom" Aug. 31-Sept. 2.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ALONG Came Ruth (Henry W. Savage): Boston Aug. 31—indef.

ANNIE Laurie (Rowland-Clifford and Gaskill-MacVitty): St. Louis 6-12, Kansas City 13-19, St. Joseph 20, 21, Omaha, Neb., 22, 23.

ARLISS, George (The Liebler): Peterboro, Ont., Can., 9, Kingston 10, Ottawa 11-12, Renfrew 14, Sunbury 15, Ft. William 17-19, Winnipeg, Man., 21-27.

BEAUTIFUL Adventure (Chas. Frohman): N.Y.C. Sept. indef.

BIRD of Paradise (Oliver Morosco): Detroit 7-12, Indianapolis 14-19, St. Louis 21-26.

BLINDNESS of Virtue (Frank Hurst): Altoona, Pa., 7-9, Johnstown 10-12, Phila., Pa., 14-26.

BLUFFTON, The (Paul Armstrong): N.Y.C. 7—indef.

BOUGHT and Paid For (Wm. A. Brady): Bluffton, Ind., 7, Hoopeston, Ill., 10, Ottawa 11, Joliet 12, Kenosha, Wis., 13, Belvidere, Ill., 14, Beloit, Wis., 15, Princeton, Ill., 16, Henry 17, Springfield 18, Pekin 19, Pekinstown 21, Rushville 22, Cuba 23.

BURKE, Billie (Chas. Frohman): Long Branch, N. J., 11, 12, Poughkeepsie, N. Y., 14, Trenton, N. J., 15, Lancaster, Pa., 16, Harrisburg 17, Reading 18, Allentown 19.

CALL of the Cumberland (Gaskill and MacVitty): St. Joseph, Mo., 6-9, Des Moines, Ia., 10, 11, West Liberty 12, Cedar 13-Oct. 3.

CALLING of Dan Matthews (Gaskill and MacVitty): Belvidere, Ill., 6, Sycamore 10, Sterling 11, Freeport 12, La Salle 13, Princeton 14, Streator 15, Bloomington 16, Canton 17, Monmouth 18, Burlington, Ia., 19, West Liberty 21, Grinnell 22.

CAMILLE (Wm. H. Smith): Mountain Grove, Mo., 7, West Plains 10, Thayer 11, Poplar Bluff 12, Walnut Ridge, Ark., 14, Batesville 15, Newport 16, Searcy 17, Heber Springs 18, Leslie 19, Harrison 21.

CONFESSION, The (Frank C. Rhoades): Cincinnati 6-12, Chgo. 13-26.

CORDELIA Blossom (Klaw and Erlanger): N.Y.C. Aug. 31—indef.

DREW, John (Chas. Frohman): N.Y.C. 7—indef.

DUMMY, The (Play Producing Co.): N.Y.C. April 13—indef.

ELDER Son (Wm. A. Brady): N.Y.C. 14—indef.

EVERYWOMAN (Henry W. Savage): Newark, N. J., 14-19, Norwalk, Conn., 21-26.

FIske, Mrs. (Harrison Grey Fiske): Buffalo 17-19, Pittsburgh 21-26.

GIRL and the Tramp (Cato Mann): Central City, Neb., 9, Stromsburg 10, York 11, Crete 12, Grand Island 13, Aurora 14, Kearney 15, Lexington 17, Gothenburg 18, North Platte 19, Sidney 21, Cheyenne, Wyo., 22, Laramie 23.

GREET, Ben, Players: Seneca Falls, N. Y., 9, Geneseo 10.

HACKETT, Norman: Detroit, 6-12.

HE Comes Up Smiling (Al. H. Woods): Phila., 4—indef.

HELP Wanted (Oliver Morosco): Phila., 7-19.

HELP Wanted (Oliver Morosco): Indianapolis 7-12, Pittsburgh 14-19, Columbus 21-26.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. Aug. 25—indef.

HODGE, William (Lee Shubert): Boston 7—indef.

INNOCENT Maid (Al. H. Woods): N.Y.C. 7—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. 8—indef.

JOSEPH and His Brethren (The Liebler): Chgo. Aug. 30—indef.

KISMET (Klaw and Erlanger and Harrison G. Fiske): Toronto 7-12, Hamilton 14, 15, Kingston 16, Ottawa 17-19, Montreal 21-26.

KITTY MacKay (Wm. Elliott): N.Y.C. Jan. 7-Sept. 12.

LION and the Mouse (George H. Bubb): Cromwell, Ind., 9, Albion 10, Auburn 11, Cherubusco 12, Akron 14, Argos 15, Rochester 16, Flora 17, Kirklin 18, Frankfort 19, Windfall 21, Elwood 22.

LITTLE Lost Sister (John J. Bernero): Toledo, O., 6-12, Columbus 14-19, Dayton 20-26.

MAGGIE Pepper (Marcus P. Hoefl): Chgo. 6-Oct. 3.

MIRACLE Man (Cohan and Harris): Hartford, Conn., 14-19, N.Y.C. 21—indef.

MISLEADING Lady (S. Barnstein): Exeter, N. H., 9, Laconia 10, Franklin 11, Rochester 12.

MISSOURI Girl (Merle H. Norton): New Virginia, Ia., 9, Prairie City 10, Lamont 11.

MISSOURI Girl (Merle H. Norton): Plainview, Minn., 14, MUDDER (Mrs.) (Messrs. Shubert): N.Y.C. 10—indef.

MONEY Makers (Selwyn and Co.): Washington 14-19, N.Y.C. 21—indef.

NEARLY Married (Cohan and Harris): Buffalo 7-12.

O'HARA, Fiske (Augustus Pitou, Jr.): St. Paul 6-12, Mankato 13, Faribault 14, Albert Lea 15, Owatonna 16, Rochester 17, Winona 18, La Crosse, Wis., 19, Dubuque, Ia., 20, Waterloo 21, Clinton, Ill., 22, Galesburg 23.

OMAR, the Tentmaker (Tully and Buckland): Duluth, Minn., 7-9, Superior, Wis., 10, Eau Claire 11, Winona, Minn., 12, Minneapolis 13-19, St. Paul 20-26.

ON Trial (Cohan and Harris): N.Y.C. Aug. 19—indef.

ONE Woman's Life (Rowland and Clifford): Dayton, O., 6-9, Columbus 10-12.

PADDEN, Sarah (United Play Co.): Princeton, Ill., 9, Kewanee 10, Monmouth 11, Joliet 12, Moline 13, Morrison 14, Dixon 15, Janesville 16, Freeport 17, Belvidere 18, Aurora 19, Gary, Ind., 20, Valparaiso 21, Waukegan, Ill., 22, Kenosha, Wis., 23.

PAIR of Sixes (H. H. Frazee): Phila., Pa., 7-Sept. 12.

PAIR of Sixes (H. H. Frazee): N.Y.C. March 30-Sept. 12.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 3—indef.

PAIR of Sixes (Western: H. H. Frazee): Omaha, Neb., 9, 10, Grand Island 11, Cheyenne, Wyo., 12, Denver 13-19, Ogden, U., 21, Salt Lake City 22, 23.

PAIR of Sixes (Eastern: H. H. Frazee): Bethlehem, Pa., 9, Easton 10, Allentown 11, Lancaster 12, Harrisburg 14, York 15, Cumberland, Md., 16, Hagerstown 17, Martinsburg, W. Va., 18, Lebanon, Pa., 19, Wilmington, Del., 17-19, Charlottesville, Va., 21, Staunton 22, Roanoke 23.

PEG o' My Heart (Oliver Morosco): Bridgeport, Conn., 7-9, Waterbury 10-12, Farmington 14, Winsted 15, Middletown 16, Worcester, Mass., 17-19, Hartford 21-26.

PEG o' My Heart (Oliver Morosco): St. Johns, N. B., Can., 7-12, Halifax 14-19, Glace Bay 21, Sydney 22, 23.

PEG o' My Heart (Oliver Morosco): Port Jervis, N. Y., 9, Catskill 10, Flatkill, 11, Peekskill 12, Wildwood, N. J., 14, Vineland 15, Millville 16, South Bethlehem, Pa., 17, Coatesville 18, Berwyn 19, Mauch Chunk 21, Freeland 22, Hazleton 23.

POLLY of the Circus (Weis and Moxon): Phila., 7-12.

POTASH and Perlmutter (Al. H. Woods): N.Y.C. Aug. 16, 1913-Sept. 12, 1914.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

POTASH and Perlmutter (Al. H. Woods): Bellows Falls, Vt., 9, Randolph 11, Barre 12, Berlin, N. H., 14, St. Johnsbury, Vt., 15, Newport 16, Sherbrooke, Que., Can., 17, Burlington, Vt., 18.

PRODIGAL Son (Oscar Graham): Thomas, Okla., 9, Clinton 10, Hydro 11, Mayre 12, Granite 14, Mangum 15, Fredrick 16, Crowell 17, Knox City 18, Rotan 19, Hamlin 21, Anson 22, Abilene 23.

ROBSON, May (Academic Producing Co.): Pittsburgh 7-12, Cleveland 14-19.

ROSARY, The (Rowland and Clifford): Battle Creek, Mich., 10, Detroit 20-26.

SEVEN Keys to Baldpate (Cohan and Harris): St. Paul 13-19.

SHEPHERD of the Hills (Louis Gretner): Holyoke, Mass., 9, Greenfield 10, Manchester, N. H., 11-12.

SHEPHERD of the Hills (Gaskill and MacVitty): Wallace, Ida., 9, Spokane, Wash., 10, Lewiston, Ida., 11, Walla Walla, Wash., 12, North Yakima 14, Tacoma 15, Victoria, B. C., 16, New Westminster 17, Vancouver 18, Everett, Wash., 20, Centralia 21, Aberdeen 22, Kelso 23, Salem, Ore., 24.

SHEPHERD of the Hills (Gaskill and MacVitty): Princeton, Wis., 8, Cambria 9, Portage 10, Evansville 11, Clinton 12, Madison 13, Brodhead 14, Shullsburg 15, Galena, Ill., 16, Savannah 17, Maquoketa, Ia., 18, Moline, Ill., 20, Lisbon, Ia., 21, Traer 22, (transit Center 23.

SPENDTHRIFT, The (O. E. Wee): Renfrew, Ont., Can., 9.

STORY of the Rosary (Rowland and Clifford): N.Y.C. 7—indef.

SUNNY South (J. C. Rockwell): Athens, Ont., Can., 9, Cardinal 10, Morrisburg 11, Chesterville 12, Winchester 14, Merrickville 15, Carlton Place 16, Pembroke 17, Renfrew 18, Arnprior 19, Perth 21, Trenton 22, Madoc 23.

THAT Printer of Udell's (Gaskill and MacVitty): Strawberry Point, Ia., 9, Hopkinson 10, Monticello 11, Elgin 11, Calmar 14, Elkador 15, Cassian 17, La Mot, Minn., 18, Mason City, Ia., 19, Albert Lea, Minn., 20, Osage, Ia., 21, Riceville 22, Fredericksburg 23.

THIRD Party (F. Ray Comstock): N.Y.C. Aug. 13—indef.

TIPPING the Winner (Joseph Brooks): Chgo. 6—indef.

TO-DAY (Co. A; Wm. A. Brady): N.Y.C. 5-12.

TO-DAY (Co. B; Wm. A. Brady): Albany 14, Toledo 16-19, Chgo. 20—indef.

TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—indef.

TOO Many Cooks (Wm. A. Brady): Oakland 6-12, San Jose 13, Modesto 14, Stockton 15, Sacramento 16, Fresno 17, Bakersfield 18, Santa Barbara 19, Los Angeles 20-26.

TOWN Fool (Harry Green): Ipava, Ill., 9, Avon 10, Rushville 12, Mason City 14, Monticello 15, Villa Grove 16, Arthur 17, Bethany 18, Findlay 19, Morrisville 21, Ramsey 22.

TRAP, The (Arthur Hammerstein): N.Y.C. 7—indef.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Wm. Kibble): Schenectady, N. Y., 9, 10, Troy 11, 12, Wilkesbarre, Pa., 14-16, Scranton 17.

UNCLE Tom's Cabin (Leon Washburn): Lancaster, Pa., 9, Lebanon 10, South Bethlehem 11, Allentown 12.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Chgo. Aug. 30—indef.

VIRGINIAN, The (Co. 1; Jones and Crane): Big Rapids, Mich., 9, Sparta 10.

VIRGINIAN, The (Co. 2; Jones and Crane): Liberty, Ind., 11, Georgetown, O., 12.

VIRGINIAN, The (Co. 3; Jones and Crane): Preston, Minn., 9, Grand Meadow 12.

WALKER, Charlotte: Baltimore 14-19, Washington 21-26.

WANTED—$22,000 (Cohan and Harris): Springfield, Mass., 9-12.

WARD, Fanny (Chas. Dillingham): Boston 7—indef.

WAY Down East: Westerly, R. I., 9, Danielson, Conn., 10, Woonsocket, R. I., 11, 12, Manchester, N. H., 14, 15.

WHILE the City Sleeps (Rowland and Clifford): Pittsburgh 7-12, Buffalo 14-19, Cleveland 21-26.

WHIP, The (Comstock and Gest): Minneapolis 7-12.

WILD Oats (Comstock and Gest): Boston 7—indef.

WILSON, Al. H.: Edgerly, R. Ellis), Pennsylvania, Pa., 9, Du Bois 10, Clearfield 11, Altoona 12, Cumberland, Md., 14, Clarksburg, W. Va., 15, Wheeling 16, 17, Marietta, O., 18, Parkersburg, W. Va., 19, Zanesville, O., 21, Newark 22, Logansport, Ind., 23.

WINNING of Barbara Worth (Lee D. Ellsworth): Kansas City, Mo., 6-12, St. Joseph 13-19, Omaha, Neb., 17-19, Des Moines, Ia., 20-23.

WITHIN the Law (Selwyn and Co.): Chgo. 6-19.

YELLOW Ticket (Al. H. Woods): Chgo. 6—indef.

TRAVELING STOCK

ANGELL: Meyersdale, Pa., 7-12.

BROOKS: Bloomington, Wis., 7-12.

BRYANT, Billy: Mt. Carbin, W. Va., 7-12.

BYERS: Neillsville, Wis., 7-12.

CHICAGO (Chas. H. Bonham): Sharon, Pa., 7-12, Meadville 14-19, Fremont, O., 21-26.

CORNELL-Price Players: Rochester, Ind., 7-12.

EARLE: Smyrna, Ind., 7-12.

GORDINIER Brothers: Reynolds, Ill., 7-12.

HARRISON Theater: Comanche, Tex., 31-Sept. 12.

HAYES, Lucy, Associate Players: Mauston, Wis., 7-12, St. Charles, Minn., 14-19.

LONG, Frank E.: Decorah, Ia., 7-12, Amherst, Wis., 14-19, Beaver Dam 21-Oct. 3.

MORELEY Brothers: Okmulgee, Okla., 7-12.

MURPHY'S Comedians (No. 2; Bert Melville): Lamar, Mo., 7-12, Gilmer, Tex., 14—indef.

PICKERT (Dodson and Wilcox): Herkimer, N. Y., 7-12, Dolgeville 14-16.

RICHARDSON: Bartlesville, Okla., 7-12.

ROBBINS Clint and Bessie: Worthington, Minn., 7-12, Laverne 14-16, Pipestone 17-19, Madison 21-26.

SHUBERT, Ethel May: Gulford, Me., 7-9, Morrison 10-12.

SHURTELL: Warren, N. Y., 9-12.

ST. CLAIRE, Winifred: Greensburg, Pa., 7-12.

URBAN: Vinal Haven, Me., 7-9.

VINTON, Myrtle: Williamsburg, Ia., 8-10.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Phila., 7-19.

ALMA, Where Do You Live? (E. C. Rockwell): Perry, Ia., 9, Ogden 10, Story City 11, Marshalltown 12, Waterloo 13, Independence 14, Charles City 15, New Hampton 17, Cedar Falls 18, Monona 19, Prairie du Chien, Wis., 20, Decorah 21, Rochester 22, Mason City 23.

BELLE of Bond Street (Messrs. Shubert): Pittsburgh 7-12.

BRINGING Up Father (Co. 1; Charles Foreman): Port Jervis, N. Y., 14, Middletown 15, Franklin Furnace, N. J., 16, Dover 17, Bound Brook 18, Easton, Pa., 19, Allentown 21-23.

BRINGING Up Father (Co. 2; Chas. H. Yale): Reading, Pa., 7-9, Trenton, N. J., 10-12, Paterson 14-19, Lebanon, Pa., 21, Harrisburg 22, Lancaster 23.

BRINGING Up Father (Co. 3; Archie McKenzie): Stamford, Conn., 12, Haverstraw, N. Y., 14, Poughkeepsie 15, Schenectady 16, Amsterdam 17, Troy 18, 19, Hudson 21, Catskill 22, Glens Falls 23.

CENTURY Grand Opera (Messrs. Aborn): 14—indef.

FOR the Love of Mike (John Nicholson): Chgo. Aug. 23-Sept. 12, Cincinnati, O., 13-19, Indianapolis 21-26.

FORTY-FIVE Minutes from Broadway (Fred Mayer): Port Huron, Mich., 9, Jackson 10, Battle Creek 11, Kalamazoo 12, Boston Harbor 13, Aurora, Ill., 14, Rockford 15, Freeport 16, Beloit, Wis., 17, Richland Center 18, Madison 19, Kenosha 20, Waukesha 21, Sheboygan 22, Green Bay 23, Oshkosh 24.

GILBERT and Sullivan Opera Co.: Prince 7-19, Oakland 20-29.

GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24—indef.

HIGH Jinks (Arthur Hammerstein): Boston Aug. 31—indef.

LADY of the Slipper (Chas. Dillingham): Rochester, N. Y., 7-12.

MAN in the Moon (Philip Barbolomae): N.Y.C. 5—indef.

MISS Daisy (Phillip Bartholomae): N.Y.C. 5—indef.

MUTT and Jeff in Mexico (Co. 1; Joseph Pettenelli): Hudson, N. Y., 9, Elizabeth, N. J., 10-12, N.Y.C. 14-19, Elkins 21-26.

MUTT and Jeff in Mexico (Co. 2; Chas. Williams): Monessen 7, Alliance 8, Beliance 10, Meridian, Miss., 11, Mobile, Ala., 12, New Orleans 13-19, Hattiesburg, Miss., 21, Jackson 22, Vicksburg 23.

MUTT and Jeff in Mexico (Co. 3; Gil. Williams): Wilkesbarre, Pa., 10, Pittston 11, Scranton 12, Honesdale 14, Susquehanna 15, Owego, N. Y., 16, Binghamton 17, Cortland 18, Ithaca 19, Waverly 21, Elmira 22, Corning 23.

MUTT and Jeff in Mexico (Co. 4; Harry Hill): West Chester, Pa., 9, Hanover 10, Columbia 11, York 12, Lancaster 14, Lebanon 15, Harrisburg 16, Dethiah 17, Chambersburg 18, Hagerstown, Md., 19, Gettysburg, Pa., 21, Waynesboro 22, Martinsburg, W. Va., 23.

MY Best Girl (J. C. Ragland): New London, Conn., 9, Woonsocket, R. I., 10, Springfield, Mass., 11, 12, Bridgeport, Conn., 14, Stamford 15, Danbury 16, Middletown 17, Meriden 18, Waterbury 19, Newburgh, N. Y., 21, Poughkeepsie 22, Middletown 23.

OH! Oh! Delphine: Newark, N. J., 6-12.

ONE Girl in a Million: Chgo. 6—indef.

PASSING Show of 1914 (Messrs. Shubert): N.Y.C. June 10—indef.

PRINCE of Pilsen (Perry J. Kelly): Detroit, Mich., 7-12, Fremont, O., 14, Elyria 15, New Castle, Pa., 16, Butler 17, Greensburg 18, Harrisburg 19, Baltimore 21-26.

ROCK and Fulton (E. S. Bunch): Vancouver, B. C., 7-9, Victoria 10, 11, Tacoma, Wash., 12, North Yakima 14, Walla Walla 14, Spokane 15, 16, Missoula, Mont., 17, Butte 18, Denver 20-26.

SANTLEY, Joseph (Phillip Bartholomae): Prov. 7-12.

SARI (Eastern: Henry W. Savage): White Plains, N. Y., 11, Stamford, Conn., 12, Danbury 13.

SARI (Western: Henry W. Savage): Boston Aug. 24-Sept. 12.

SCHEFF, Fritzi (Oliver Morosco): Albany 10-12, N.Y.C. 14—indef.

SEPTEMBER Morn (Rowland and Clifford): Lansing, Mich., 9, Port Huron 10, Flint 11, Ann Arbor 12, Jackson 14, Tecumseh 17, Adrian 18, Sandusky, O., 19, Norwalk 21, Elyria 22, Warren 23.

SEPTEMBER Morn (Rowland and Clifford): Indianapolis, Ind., 7-12, Ft. Wayne 13, Marion 14, Union City 15, Elwood 16, Anderson 17, Newcastle 18, Richmond 19, Hamilton, O., 20, Urbana 21, Springfield 22, Circleville 23.

SEPTEMBER Morn (Rowland and Clifford): Chgo. 6-28.

SEVEN Hours in New York (O. E. Wee): Canton, Pa., 9.

WARS of the World (Messrs. Shubert): N.Y.C. 5—indef.

MINSTREL

COBURN'S Greater: Daytona, Fla.—indef.

EVANS'S, George, Honey Boy (Daniel Shea): Cleveland, O., 7-12, Detroit 14-19, London, Ont., Can., 21, Hamilton 22, Niagara Falls, N. Y., 23.

FIELD'S, Al. G.: Lexington, Ky., 9, Chattanooga, Tenn., 10, Knoxville 11, Asheville, N. C., 12.

RICHARD and Pringle (Richland and Pulkins): Ft. Frances, Ont., Can., 9, Bancroft, Minn., 10, Warroad 11, Thief River Falls 12, Warren 14, Larimore, N. D., 15, Devil's Lake 16, Rugby 17, Minot 18, Kenmare 19.

BURLESQUE COLUMBIA WHEEL

AL. REEVES'S Beauty Show (Al. Reeves): N.Y.C. 7-12, Phila. 14-19.

AMERICAN Beauties (B. B. Forrester): Boston 7-12, Worcester 14-16, Bridgeport 17-19.

BEAUTY Parade (J. J. Lowry Co.): Hoboken 7-12, B'klyn 14-19.

BRIMAN Show (Jack Singer): Chgo. 7-12, Detroit 14-19.

BEN WELCH'S Own (Ben Welch): Wash. 7-12, Pittsburgh 14-19.

BIJI (Jubilee) (Maurice Jacobs): Phila., 7-12, Balto. 14-19.

BON Ton Girls (Jacobs and Jermon): St. Paul 7-12, Milwaukee 14-19.

BOWERY Burlesquers (Joe Hurtig): Balto. 7-12, Wash. 14-19.

CARNATION Beauties (Chas. Robinson): Omaha 7-12.

COLLEGE Girls (Max Spiegel): Buffalo 7-12, Rochester 14-19.

DAVE MARION'S Own (Dave Marion): Syracuse 7-9, Utica 10-12, Montreal 14-19.

DREAMLAND Burlesquers (Dave Marion): Newark 7-12, Phila. 14-19.

FOLLIES of the Day (Barney Gerard): Pittsburgh 7-12, Cleveland 14-19.

GAIETY Girls (Jacobs and Jermon): Minneapolis 14-19.

GAY New Yorkers (Jake Goldenberg): N.Y.C. 7-12, Paterson 14-19.

GINGER Girls (Joe Hurtig): Minneapolis 7-12, St. Paul 14-19.

GIRLS from Happyland (Hurtig and Seamon): Chgo. 7-12, St. Louis 14-19.

GIRLS of the Gay White Way (Dave Gordon): Detroit 7-12, Toronto 14-19.

GIRLS of the Moulin Rouge (Hurtig and Seamon): Cleveland 7-12, Cinti. 14-19.

GLOBE Trotters (J. E. Cooper): B'klyn 7-12, B'klyn 14-19.

GOLDEN Crooks (Jacobs and Jermon): Phila. 7-12, Hoboken 14-19.

GYPSY Maids (J. E. Cooper): Prov. 7-12, Boston 14-19.

HAPPY Widows (Jermon and Rork): Hartford 7-9, Albany 10-12, N.Y.C. 14-19.

HARTING'S Big Show (Harry Hastings): Toledo 7-12, Chgo. 14-19.

HONEYMOON Girls (Theatrical Operating Co.): Cinti. 7-12, Toledo 14-19.

HOWE'S Lovemakers (Sam Howe): Milwaukee 7-12, Chgo. 14-19.

LIBERTY Girls (T. W. Dinkins): Boston 7-12, Hartford 14-19, Albany 17-19.

MILLION Dollar Dolls (Theatrical Operating Co.): Toronto 7-12, Buffalo 14-19.

PEARL Wingers (Joe Howard): Rochester 7-12, Syracuse 14-16, Utica 17-19.

ROSE SYDELL-Johnny Weber (W. S. Campbell): Kansas City 7-12, Omaha 14-19.

ROSELAND Girls (J. E. Cooper): Paterson 7-12, Newark 14-19.

ROSEY Posey Girls (Pete Clark): N.Y.C. 7-12, B'klyn 14-19.

SOCIAL Maids (Joe Hurtig): St. Louis 7-12, Kansas City 14-19.

STAR and Garter (Phil Isaacs): Worcester 7-9, Bridgeport 10-12, N.Y.C. 14-19.

TROCADEROS (Charles Waldron): Montreal 7-12, Albany 14-16, Hartford 17-19.

WATSON'S Big Show (Billy Watson): Albany 7-9, Hartford 10-12, Boston 14-19.

WATSON Sisters (Max Spiegel): B'klyn 7-12.

WINNING Widows (Max Spiegel): Prov. 14-19.

BURLESQUE COLUMBIA (Additional)

AUTO Girls (Teddy Simonds): Norfolk 7-12, Phila. 14-19.

BEAUTY Youth and Folly (J. E. Cooper): Birmingham 7-12, Atlanta 14-19.

BIG Revue (Henry D. Dixon): Phila. 7-12, Trenton 14-19.

BIG Sensation (Maurice Weinstock): Binghamton 7-9, Erie 10-12, Cleveland 14-19.

BLUE Ribbon (Jack Singer): Memphis 14-19.

BROADWAY Girls (Theatrical Operating Co.): B'klyn 7-12, N.Y.C. 14-19.

CHERRY Blossoms (Maurice Jacobs): Penn Circuit 7-12, Balto. 14-19.

CITY Belles (Fyffes and Howard): Chgo. 7-12, St. Louis 14-19.

CITY Sports (Jacobs and Jermon): Balto. 7-12, Richmond 14-19.

CRACKERJACKS (Theatrical Operating Co.): Trenton 7-12, B'klyn 14-19.

EVA MULL'S Show (Lew Talbot): Chgo. 7-12, Cinti. 14-19.

FULLER'S (Hugh Stuart): Indianapolis 7-12, Chgo. 14-19.

FRENCH Models (Bernard and Meister): Boston 7-19.

GARDEN of Girls (Barney Gerard): Boston 31-Sept. 12, B'klyn 14-19.

GAY Morning Glories (Gilroy and Lalor): Memphis 7-12, New Orleans 14-19.

GAY Widows (Louis Glorieux): Kansas City 7-12.

GIRLS of the Follies (Franklin and Strouse): Cinti. 7-12, Cleveland 14-19.

HEART Charmers (Sam Howe): Atlanta 7-12, Nashville 14-19.

HIGH Rollers (Jacobs and Jermon): N.Y.C. 7-12, Scranton 14-16, Waterbury 17-19.

MINER'S Americans (Tom Miner): B'klyn 7-12, Binghamton 14-16, Erie 17-19.

ORIENTAL Burlesquers (Billy Arlington): Cleveland 7-12, Detroit 14-19.

SAM HOWE'S Dazzlers (Jay Rice): Detroit 7-12, Chgo. 14-19.

TANGO Queens (Harry Hastings): St. Louis 7-12, Kansas City 14-19.

TAXI Girls (Hurtig and Seamon): Springfield 7-9, Watervliet 10-12, Boston 14-16.

TRANSATLANTICS (Hurtig and Seamon): Roy, Grinnell 7-12, Birmingham 14-19.

WHIRL of Mirth (Charles Daniels): Louisville 7-12, Indianapolis 14-19.

YANKEE Doodle Girls (T. W. Dinkins): Richmond 7-12, Washington 14-19.

ZALLAH'S Own (W. S. Campbell): Nashville 7-12, Louisville 14-19.

BURLESQUE PROGRESSIVE

ANDY LEWIS'S International Girls (Andy Lewis): Lynn 7-12, Troy 14-16, Schenectady 17-19.

CHARMING Widows (Sim Lowry): Milwaukee 14-19.

DAINTY Maids (Arthur Lansing): Detroit 7-12, Cana. 14-19.

DARK Town Follies (Fred Rider): Lowell 7-9, Holyoke 10-12, Louisville 14-16.

FAY FOSTER (Joe Oppenheimer): Cleveland 7-12, Phila. 14-19.

FIELDS and Fields in Paris (W. A. Ellis): St. Louis 7-12, Lowell 14-16, Holyoke 17-19.

FOLLIES of Pleasure (Izzy and Bernstein): Hamilton 7-9, Detroit 14-19.

FOLLIES of 1914 (Jean Bedini): Chgo. 7-12.

GIRLS from Joyland (Jay Williams): N.Y.C. 7-12, St. Louis 14-19.

HELLO, Paris (Rogers and Hirsch): St. Paul 7-12, Indianapolis 14-19.

HIGH Life Girls (Frank Calder): Wilkesbarre 7-9, Scranton 10-12, Rochester 14-19.

JEANETTE DUPREE'S Own (Jeanette Dupree): Louisville 7-12, Lynn 14-19.

MAIDS of the Orient (Joe Wood): Lawrence 7-12, N.Y.C. 14-19.

MAY WARD'S Dresden Dolls (Sam Lewis): Toronto 7-12, Hamilton 14-19.

MERRY Burlesquers (Ricky Craig): Phila. 7-12, Wilkesbarre 14-16, Elmira 17-19.

MISCHIEF Makers (Jean Bedini): Toledo 7-9, Akron 10-12, Cleveland 14-19.

MONTE Carlo Girls (Tom Sullivan): Cinti. 7-12, Chgo. 14-19.

MOORISH Maids (Jim Williams): Buffalo 7-12, Toronto 14-19.

MOULIN Rouge Girls (Jack Reid): Detroit 7-12, Chgo. 14-19.

PAJAMA Girls (Joe Howard): Chgo. 31-Sept. 12, Toledo 14-16, Akron 17-19.

PARISIAN Review of 1914 (Joe Levitt): Indianapolis 7-12, Chgo. 14-19.

PROGRESSIVE Girls (Jack Reid): Milwaukee 7-12, Cinti. 14-19.

SEPTEMBER Morning Glories (Jos. F. Crawford): Phila. 7-12, Lewiston 14-19.

TANGO Girls (Chas. Taylor): Rochester 7-12, Buffalo 14-19.

WINNERS, The (Moore and Gracelon): Troy 7-9, Connersville 10-12, Phila. 14-19.

CIRCUS

BARNES, Al. G.: Mt. Carmel, Ill., 9, Grayville 10, Carmi 11, Harrisburg 12.

HAGENBACK-Wallace: Joplin, Mo., 7, Pittsburg, Kan., 8, Chanute 11, Lawrence 12.

RINGLING Brothers: Fairbury, Ill., 9, Quincy 10, Macomb 11, Jacksonville 12.

SELLS-Floto-Buffalo Bill: Cleveland 9, 10, Akron 11, Canton 12.

TOMPKINS'S Wild West: Swedesboro, N. J., 9, Pemberton 10, Bridgeport 11, Pequea Grove 12.

WHEELER Brothers: Bethyville, Del., 9.

VAUDEVILLE

Sylvester Schaffer Begins Palace Engagement—Gus Edwards's New Song Revue

Gould and Marsden, N. Y.
MISS MINERVA COVERDALE,
To Be the Principal Pajama Girl in Jesse Lasky's "Garden of Peaches."

THE vogue of the lengthy vaudeville offering—running an hour, more or less—seems pretty fairly established this season.

Gertrude Hoffman launched the idea—an outgrowth of the English revue—in the American varieties last year with her tabloid musical comedy. At the Palace, Sylvester Schaffer is now presenting a series of eight distinct acts, occupying half of the programme. Gus Edwards has just opened his new revue, which runs about fifty minutes. Other elaborate acts are on the way. Blanche Ring, for instance, is doing a forty-minute adaptation of "When Claudia Smiles."

The lengthy variety offering is going to be a big factor in the two-a-day this year. The result will be worth watching. Whether or not a long act slows up a bill, is an interesting question. Variety and speed have always been considered the essentials of vaudeville.

Schaffer's One-Man Performance

Sylvester Schaffer offers a "one-man" show—a succession of eight vaudeville turns with intervals for changes of costume and settings.

He starts his performance with a few little "black art" card and coin tricks, rapidly paints two pictures in colored oils, juggles rubber balls and sticks, gives an exhibition of horseback riding, and puts a number of trained dogs through ladder climbing, somersaulting and other canine tricks.

Then comes his best offering—a demonstration of marksmanship. The setting, too, is a distinctly striking one. A bleak Winter forest scene is disclosed with two deer walking nonchalantly about. Schaffer appears and does some accurate sharpshooting at glass balls and playing cards. A violin solo and the juggling of cannon balls follow in succession. A final tableau shows Schaffer apparently holding a huge globe upon his shoulders. Within are men representing the various continents of the earth.

Schaffer's Work

If the waits between turns could be abbreviated, Schaffer's work would be far more telling. It's simply the demand of vaudeville for speed all the time. Eliminating some of the specialties would help. Perhaps, too, we would like to see a better bond of sympathy between him and his trained animals.

Schaffer does everything rather well and with considerable smoothness. He is of slender physique, distinctly Teutonic in appearance and of some slight personality. He did not entirely hold his audience, by any means. Yet, as a "draw" during his first week, Schaffer smashed all attendance records at the Palace Theater.

Liking Schaffer depends upon whether or not the same person, doing a series of turns with waits of some length between, can hold your interest.

The Horelik Gypsy Dancers

The only other new act on the Palace theater bill was offered by the Horelik gypsy troupe of dancers.

They offered dances of the type known to vaudeville—the Russian whirlwind knee style of terpsichorean work. Except for one evolution—in which two men, dancing crouched close to the floor, whirl each other about in a sort of waltz—there is nothing new or distinctive.

William Montgomery and Florence Moore returned in what the programme optimistically called "an entirely new act." But it was the same turn—word for word—that the two have been doing for something like two seasons. They even sang, "Sit Down, You're Rocking the Boat."

The Need of New Material

Headliners who do not change their act once a season aren't fair to their audiences or themselves.

"Dainty Marie" was really the most effective performer on the bill.

Bert Fitzgibbon, the "nut" comedian, needed blue penciling in spots, as usual.

The spirit of youth is the keynote of Gus Edwards's new song revue, offered at the New Brighton Theater.

Gus Edwards's Youthful Revue

There is a stage full of chorus girls and boys—all in their early 'teens—and they support the stage composer in a lively and gingery way. There isn't any plot, and the whole thing is arranged in six distinct scenes, "A Fountain of Youth, in Six Spouts," Mr. Edwards calls it. The action starts, again we quote the programme, on "Mr. Edwards's song farm." There is a hay-rigging loaded down with boys and girls apparently just returning from reaping the melody crop. Edwards appears, and, aided by his farmerettes, launches into song. The subsequent scenes give a young lady, named Sallie Seeley, a chance to demonstrate a freak voice of some possibilities, while a child prodigy, Little Georgie, imitates various stage celebrities. The boy hits off the much imitated Eddie Foy—who we suspect is very easy to mimic—and does Ruth Roye fairly well. This specialty is followed by the best number in the revue, "Mother Hubbard," done by Georgie and a tiny little crinolined girl, aided by the hoop-skirted chorus. An advance glimpse of the Panama-Pacific Exposition concludes the offering.

The revue is too long—another instance that lengthy vaudeville offerings tire the spectator.

The spotlight did not work just right at the Monday matinee, and Mr. Edwards wasn't at all backward about letting every one know it. When the spot finally located him, the composer seemed to sing much better. So much for the psychological value of the spot.

Brandenburg Studio, N. Y.
MISS ADA DREYER AND ARMAND BERG,
Dancers Who May Soon Appear in the Varieties.

MISS MABEL FRENYEAR,
Now Appearing in the Playlet, "It Can Be Done," with Charles E. Evans.

Flavia Arcaro's Songs

Flavia Arcaro tried out a new single vocal act at the New Brighton Theater.

Miss Arcaro hasn't the right kind of songs yet. She needs comic songs—broad and raggish—to fit her personality. Just now she has the ingenuish-ballad idea and starts with "That Wonderful Dengosa Strain," offers a boy song, "I Had to Take the Place of a Boy in the Family," which Kathleen Clifford did so neatly, and then sings in a bathing costume—decidedly Ostend-like—a melody with the refrain, "'Swish, Swosh,' Cried the Ocean, 'Gosh!'" An Indian rag completes her repertoire.

Miss Arcaro can't seem to get away from the musical comedy idea of a song. She will find her opportunities are with the broad comic melody.

Typical English Humor

Harry Tate's "Fishing" is amusing in its broad English type of humor. Julian Kirby gets quite a little out of the role of the fisherman who starts out with a gun—"in case we should see any rabbits."

"Fishing" is amusing in the same sort of way that "Motoring" used to entertain us.

Corse Payton dropped his other duties and saw to it that the season was officially inaugurated by a week's invasion of the Victoria. Mr. Payton offered "Taming Mine Wife," which he did briefly in vaudeville last season when he was billed as "America's best worst actor."

Corse Payton Again.

Payton is still the Eva Tanguay of the popular-priced drama.

Willard Simms returned once more in "Flinder's Furnished Flat," his skit of an amateur paperhanger who gets into the wrong apartment. The old act—which still has a laugh or two—is a sort of dramatic symphony in paste.

Dorothy and Madeline Cameron seem to have modeled themselves a bit after the Dolly Sisters, although they finish with a bit of toe dancing in ballet costumes.

There was little of importance to be noted in the way of new acts. At the Eighty-first Street Theater the early-week bill seemed devoid of promising material.

In the Junior Varieties.

A crook playlet, "Fifty, Fifty Phelan," not convincing in its writing or its acting, was presented by Catherine Calhoun and Leonard Hollister.

Brooks and the Shaw Sisters had one of those conventional junior vaudeville turns—songs and dances, with a bit of burlesque melodrama and a "ghost dance," in which the white of the entertainer's hats, gloves and shoes can alone be seen against the black background.

De Lea and Orma proved to be patter and song specialists of the eccentric sort. The Sig. Franz Troupe concluded the programme with a comedy cycling turn obviously modeled after the Charles Ahearn Troupe. Still, the act will get along very well on the small time.

FREDERICK JAMES SMITH.

LEADING SIMPLE LIFE

Fred Bowers, Back from Long Motor Trip, Devotes Attention to His Farm

Fred V. Bowers has returned from his long motor trip, which included Albany, Saratoga, Lake George, a tour of the Berkshire hills, Pittsfield, Boston and Cape Cod. Mr. Bowers motored back by way of Newport and New Haven.

Squire Bowers is now interested mainly in his estate at Red Bank, N. J. He reports that the war hasn't affected the peach crop—meaning fruit, of course—and that the triple entente of potatoes, corn and beets couldn't be improved upon.

Incidentally Squire Bowers has found time to enter two blooded French bulldogs in the county fair exhibit.

Next Summer Bowers intends to motor to the Pacific Coast in time to see the Panama-Pacific Exposition.

BOOKED BY ALF. WILTON

Morton and Austin Routed Solid—Pedersen Brothers to Open in Detroit

Alf. T. Wilton has booked James C. Morton and Ralph Austin practically solid for the season on the United time.

The Pedersen brothers, who returned a few days ago on the *Olympic*, have been booked by Mr. Wilton to open their season at the Temple Theater in Detroit on Oct. 19.

Rawls and Van Kaufman opened their season in "The Willing Worker," under Mr. Wilton's direction, at the Temple in Detroit on Sept. 7.

IRVING ROSE AT VICTORIA

Irving Rose has returned to Hammerstein's Victoria Theater as assistant booking manager, aiding Loney Haskell in booking the house through the United Booking Offices.

Mr. Rose was for four years assistant booking manager at Hammerstein's.

"ERIN'S ISLE" BOOKED

"Erin's Isle," Fred W. Hixon's Irish sketch in four scenes, was presented at the Union Square Theater the last half of last week for the benefit of the booking agents. "Erin's Isle" is presented by William Burt, Miss Merrill, and May Hixon.

The playlet was very well received and will be booked over the United time.

IN THE BROOKLYN HOUSES

BROOKLYN (*Special*).—Appropriate festivities marked the inauguration of Frank Girard as manager of Keith's Orpheum Theater on Monday evening, Aug. 31. Mr. Girard is a Brooklyn boy and has been affiliated with the Orpheum for many years in the capacity of treasurer. His promotion was well deserved, and he is already one of Brooklyn's most popular managers. The Brooklyn Elks, of which the new manager is a member, attended in a body. Dozens of handsome floral tributes were presented by friends and the house attaches. The bill was of the usual Orpheum standard, with Mercedes and Fanny Brice dividing the honors and scoring. Franklyn Ardell and company won a laughing hit, and Henriette de Serris and her models offered a strikingly artistic posing act.

Nat Wills, Mrs. Gene Hughes and company in "Lady Gossip," Ernest Ball and Maud Lambert, and the Great Howard were among the top-notchers at Keith's Bushwick Theater. Mr. Wills scored strongly with his new material. McLallen and Carson, Julia Curtis, and the Tuscano Brothers were included in the bill.

J. LENOY DAVE.

SCHAFFER'S HIT DUE TO ABLE U. B. O. SHOWMANSHIP

Charlie Grapewin Wins in New Skit—Charlie J. Ross a "Single" Success

BY WALTER J. KINGSLEY.

SHOWMANSHIP has won the day, and Sylvester Schaffer is now acclaimed as the greatest artist and the greatest box-office attraction vaudeville has ever known. The Palace Theater is packed twice daily and it looks as though "The Miracle Man" could remain there for several months if the management desired to monopolize his services. At the Forty-fourth Street Theater Schaffer played to $1,550 on the week according to the affidavits of his then managers. A week later he opened at the Palace, and at the Monday matinee ran away above $1,550, and on the week did a $26,000 business. Even in the gallery standing room has been at a premium in the Palace. They have said for years that if you had the attraction and people knew it that they would go to a barn to see it, but curiously enough the public would not pay to see Schaffer in the Forty-fourth Street Theater, which is new and beautiful, but they are fighting to get in the Palace, a few blocks away, to see the same star who "flivved" in Forty-fourth Street. The element of showmanship enters largely into this problem.

Montgomery and Moore are singing "It's a Long Way to Tipperary," with tremendous success. This is the new marching song of the Allies and is being sung in Europe by whole armies. The Palace management secured the first copy of the song to arrive in this country, through the courtesy of the New York *Herald*, and promptly turned it over to Montgomery and Moore, who immediately went into rehearsal and opened with the number on Saturday afternoon. It has all the swing and go beloved of fighting men. The chorus was encored a score of times on the opening day.

Charlie Grapewin says that he gave up the bibulous role of Mr. Pipp after hearing this conversation:

"Why doesn't Grapewin play anything but Mr. Pipp in vaudeville?"

"Because he's stewed all the time, and he couldn't get by in any but a tank part."

Grapewin thought this over and began work on a new farce entitled "Poughkeepsie," in which he and the charming Anna Chance are scoring the laughing hit of the new season in the Keith houses in the New York district. As a matter of fact, Grapewin is inclined to be abstemious, and the idea that he played Pipp because the role was congenial irked him. Charlie Grapewin is one of the cleverest farceurs this country has ever produced, and as an author he is there with bells. Anyone who has enjoyed the delightful hospitality of the Grapewins down at West End, N. J., and has looked the place over realizes that "Charlie" is a substantial citizen and a host *par excellence*. He and Mrs. Grapewin are among us this season in "Poughkeepsie," and Keith vaudeville has handed them a route of a year that has coin written all over it. One thing is sure, that no matter how far "Charlie" gets from home he will still be in the midst of friends, for he is popular everywhere.

That sterling artist and thoroughbred man of the world, Charles J. Ross, will open as a single at the Majestic, Chicago, Sept. 21. He will be billed "in respectful satire and mimicry." The act will be called "Chuckles," and the author is no less than the accomplished Mabel Fenton, whom we have learned to name along with the name of Ross. Charles J. Ross is an artist who, if he had been English, would have been hailed in this country as a marvel. He has never done a crude or inartistic thing in his long career. He and Mabel Fenton have always stood for the best they knew, and the connoisseurs of good acting seek them out whenever they play together. Now that Ross is going it alone he is certain to make a new reputation for himself. Everybody who knows him is for him.

Take a look at the redecorated Colonial Theater. It is as pretty a place as there is on Broadway, and the new finish sets off the Monday beauty brigade to great advantage. The Colonial got away on the season at a good start Monday.

B. F. Keith's Prospect, which opened Monday, on Ninth Street near Fifth Avenue, Brooklyn, has already been termed the "Pride of the Park Slope" by the theatergoers in that prosperous section. The Prospect is the first Keith theater to be built by the Keith interests in Greater New York. As is well known, the other Keith houses were taken over after being constructed by others. The Prospect, like all Keith-built theaters, is a marvel of comfort and luxury. B. F. Albee's genius for beautiful decorations came into full play here, and the interior is a dream of subdued and restful elegance. There is not a piece of wood or a pillar in the Prospect, which is as fireproof as a steel safe. The best brand of Keith vaudeville direct from the Palace Theater will be presented there at popular prices, the great capacity making this possible.

James Kyle MacCurdy, who managed B. F. Keith's Gotham Theater last year and presented the MacCurdy Players, is doing an exceptionally fine bit of work in support of Katheryn Osterman in her new sketch, "True to Nature," at the Brighton Theater this week. His appearance has brought many Brooklynites to the Brighton Theater, as MacCurdy is a great favorite in the "City of Churches."

Keith Junior Vaudeville is prospering at the Greenpoint Theater. By the way, Keith Junior Vaudeville and Orpheum Junior Vaudeville are steadily paralleling every other brand of popular-priced variety from Coast to Coast.

Bieber Hamburg.

SYLVESTER SCHAFFER,

Versatile Star, at the Palace Theater.

ROSE-CURTIS BOOKINGS

New Firm Directing the Tours of Many Notable Stars

Herbert Kelcey and Effie Shannon open in vaudeville on Oct. 12 at the Alhambra, under the personal direction of Maurice H. Rose and Jack Curtis.

Through Wollheim, Ltd., of London, Messrs. Rose and Curtis direct the tours of many notable vaudeville stars. The headliners and their dates of opening follow:

Adeline Genee, Oct. 19, U. B. O.; Australian McLeans, Sept. 28, Palace; Gobert Belling, Sept. 21, Orpheum, Brooklyn; Carl Demarest, Oct. 5, U. B. O.; Du Callon, April 19, U. B. O.; "Edge of the World," Sept. 21, Bushwick, Brooklyn; "Forest Fire," Oct. 5, Orpheum Circuit; Lucy Gillette, U. B. O.; Hymack, Sept. 21, Orpheum, Brooklyn; Two Hollanders, Sept. 14, Washington; Icelanders, Nov. 23, U. B. O.; Lipinsky's Dogs, Oct. 5, U. B. O.; Newhouse, Snyder and Ward, Oct. 19, U. B. O.; Okabe Japs, Nov. 2, U. B. O.; Arthur Prince, Oct. 5, U. B. O.; Pekin Mysteries, Sept. 7, U. B. O.; Rigoletto Brothers, Sept. 21, U. B. O.; Rebia, Nov. 2, U. B. O.; Clarice Mayne; Vesta Victoria; Albert Whelan; and Lydia Kyasht.

NOVELTY DANCING TURN

Clive Logan Opens Monday in Baltimore with Triple Tango

Clive Logan opens in his new dancing act, in which he is assisted by Jane Ott and Frank Cox, in Baltimore on Monday.

Mr. Logan is offering a distinct novelty in modern ballroom evolutions with his triple tango and maxixe. He tried out the offering at a Sunday evening performance at the Palace recently.

Mr. Logan's tour is directed by M. S. Bentham.

Maurice and Florence Walton opened at the Jardin de Danse last week.

GRACE LA RUE BOOKED

Opened This Week in Boston—Comes to Colonial on Monday

Grace La Rue, who returned from France on the *Olympic* a few days ago, was immediately booked by Alf. T. Wilton for a season in vaudeville.

Miss La Rue opened at Keith's in Boston on Monday, and comes to the Colonial next week. The week of the 21st will find Miss La Rue at Keith's in Washington.

Before Miss La Rue sailed on the *Olympic* she placed her signature to a Hufo Naylor contract, calling for a tour of the African and Australian circuits, commencing next Spring.

"MISS JENNIE WREN"

Title Selected for Rosalind Coghlan's New Comedy Vehicle

"Miss Jennie Wren" has been selected as the title of Edgar Allan Woolf's new sketch for Rosalind Coghlan.

It is a poetic comedy and said to be particularly suited to Miss Coghlan's personality. Miss Coghlan will be supported in her new comedy by Richard Pitman.

ROUTED TO 1916

Van and Schenck, "Pennant Winning Battery," Booked Solid

Edward S. Keller has routed Van and Schenck, the ratskeller duo known as the "pennant winning battery of songland," up to 1916. Van and Schenck recently returned from England.

Van and Schenck will play in the East until June. Late in June they begin a long tour of the Orpheum time.

Jesse Lasky's newest vaudeville offering, "The Garden of Peaches," opens in Utica on Sept. 14.

MISS WRIGHT RETURNS

Due to Arrive in Boston on the "Lacosta"—Opens Immediately

Miss Cecilia Wright is due to arrive from England late to-day or to-morrow on the *Lacosta* in Boston.

Miss Wright, who will open immediately in vaudeville, was motoring in Bavaria with the Baroness Von Gerlich when the war started. Through the influence of her German friends she was able to reach the Holland coast and then cross the Channel to England.

E. S. KELLER'S BOOKINGS

Important Routings Arranged—Smith Sisters for Eastern Houses

Edward S. Keller has arranged a number of important bookings.

Irene and Bobbie Smith have been routed for the big Eastern houses. The sisters will open in New York at the Colonial on Jan. 4.

Cecile Weston and Louise Leon have been booked in the East up to June.

Edward George, the juggler, has been routed to June. Other acts booked for the East by Mr. Keller are Hoey and Lee, Mahler and Stanley, Riggs and Witchie, the Five Annapolis Boys, Lightner and Jordan, McCormack and Irving and Harry B. Lester.

Booked for Western tours are Pistor and Glaser, the Kaufman Brothers and Kimberly and Mohr.

Kalmar and Brown opened a tour of the Orpheum time under Mr. Keller's direction on Aug. 24 at Des Moines.

Moran and Wiser have been booked to open at the Royal on Oct. 12, their bookings extending to June. Moran and Wiser are now on the Continent and sail for America on Sept. 21.

E. F. HAWLEY RETURNS

To Present "The Bandit" in Vaudeville Again After Australian Tour

E. F. Hawley, who has been touring the Antipodes with remarkable success in his Mexican playlet, "The Bandit," has returned to America.

Mr. Hawley has been booked by Edward S. Keller for a tour in vaudeville in "The Bandit," opening on Nov. 30.

DANCERS CONSIDERING VAUDEVILLE

Ada Dreyer and Armand Berg, whose Paris engagement was canceled as a result of the war, are considering two vaudeville offers.

They have just completed an engagement at the Hotel Champlain, where they have been dancing since the end of June. Miss Dreyer and Mr. Berg have a big repertoire. Seven of their fourteen numbers are done in special costumes.

LAURA GUERITE FOR AFRICA

Laura Guerite, who recently returned to London, has signed a contract with Hufo Naylor to tour the African Theaters Trust Circuit houses. Miss Guerite will sail for South Africa this month.

She has also been booked by Hugh D. McIntosh to follow Africa with a tour of the Rickards houses in Australia.

SKETCH FOR LOTTIE WILLIAMS

John Redhead Froome, Jr., Cincinnati representative of THE MIRROR, has secured a contract to furnish Lottie Williams with a sketch.

"The House of Larabee," written by Mr. Froome, recently opened in vaudeville successfully. Miss Williams's playlet will be a comedy with a New York locale.

THEATRICAL BUSINESS IS SUFFERING SEVERELY IN ENGLAND

Vaudeville Booking Agents Greatest Losers as the Result of the World War

BY MISS MAE FORCEY.

LONDON, ENGLAND (*Special to* THE MIRROR).—Conditions here are very, very depressed on account of the war, although everything is quiet and orderly—no signs of any panic or chaos—but one is immediately impressed with the intense seriousness of it all. Many of our handsomest taxicabs parade the streets for recruiting. Any would-be soldiers have only to get in and they are driven to the recruiting headquarters.

Show business has, of course, started to suffer tremendously; many houses doing very bad business. They would not have kept open were it not for the arrangement between most of the managers and the federation to run the business on the co-operative plan. This is of course very hard on some of the little performers, but, no doubt, in the great majority of cases it is more to their advantage than to have the houses closed. There is no certainty, however, that this will not happen very shortly.

A very great number of the American acts have already shipped for home, leaving their contracts flat, and this, together with the above-mentioned conditions, makes it so that the agents are probably the greatest sufferers at the present time. They lose commissions entirely on the American actors who are leaving and who are being replaced possibly by much lower-salaried performers, the latter being paid on the co-operative system and drawing only a percentage of their usual salaries. The agent, naturally, only comes in on a pittance, and in many instances, I believe (and know it is the case with Messrs. Collins and Gething), the agent gets nothing at all. Staffs are being reduced and the remaining members in many instances taking half salaries or big cuts.

The cost of living, fortunately, has, up to the present, not risen much; this is due to the quick and drastic steps taken by the government at the earliest stages of the game and is an untold boon.

Bookings are still open for next season and can be subject to conditions as the time draws near. This applies mostly to American bookings; by this I mean that the managers will book and contract for NEW material for next season.

Of course each single day is likely to influence conditions, and the situation may be intensified or relieved at any moment, so that we are in an absolute state of suspense.

At the banks a line has been drawn across accounts on the 1st of August, and only deposits from that date can be drawn upon. You can at once see the crippling effects of this. Employers who would, in the goodness of their hearts, keep their employes going as long as possible even by paying something out of their capital, are incapable of doing so; they can only pay out of their current incomes, and when they are almost nil, what more can they do?

The government have control of all the railways, although the services are now running almost normally. When I landed in Liverpool on Sunday there was no special boat train. When I got to the Lime Street Station, it was very interesting but at the same time depressing, to see all the placard notices of the railways being under government control and the service subject to their convenience. That was the first real shock.

EVA TANGUAY RETURNING TO VARIETY? ARTHUR HOPKINS'S PRODUCTIONS

Worldworth Gold, Who "Used Be Broadway Dandy," in London in "Enormous Powerful" Sketch

The negotiations are said to be in the hands of a prominent booking representative, and an early engagement at the Palace or Hammerstein's Victoria was mentioned as a possibility.

The plans are, however, still in the air. Miss Tanguay may head her own road company again this season, booked through the Shuberts.

A definite announcement may be expected within a day or two.

Arthur Hopkins's second vaudeville production of the season, "The Village Cabaret," went into rehearsal this week. Vivian Ogden will be featured in the dancing and song act.

Mr. Hopkins is also producing "The Last Tango," with Fletcher Norton, Maude Earl, and Juliette Dika featured in the cast.

Worldworth Gold, the young Japanese player known to theatergoers for his appearances in "Get-Rich-Quick Wallingford" and "Bought and Paid For," writes an interesting letter to THE MIRROR from London. In fact, the Japanese schoolboy of Wallace Irwin has nothing on Mr. Gold when it comes to letter-writing. Here's the very message:

"Prince Kin Sun Sure, delightful success playing leading part in his own sketch, entitled 'Only a Jap, or East Is East.' Comedy drama, enormous powerfull new player, allways warm welcome to London audience, Prince Kin Sun Sure, with his British wife, only Japanese comedy drama actor, fight with Englishman in Ju Jitsu, allway pleasure, powerfull new novelity writen by English author young actor, Mr. Horace Douglas.

"Soon, Prince Kin Sun Sure return to U. S. A. with that sketch. Please published for me if you remember me.

"Yours sincerely,

"PRINCE KIN SUN SURE,

"Or Worldworth Gold.

"Used be Broadway Dandy."

"The Dansant," with Lora Lieb and Paul Decker featured, opened successfully at the Garrick in Wilmington, Del., last week. "Decidedly clever and meritorious," said the Wilmington *Every Evening*.

Arthur Klein, who put through the negotiations for Sylvester Schaffer's engagement in the United houses, has another vaudeville surprise up his sleeve. The offering for which Mr. Klein is negotiating is said to be as sensational a feature as Schaffer.

LOEW OPENS NEW "PHILLY" HOUSE

Marcus Loew's newest Philadelphia theater, the Knickerbocker, opened last week.

On the opening night addresses were made by Ralph Taylor, of the Fortieth and Market Streets Business Men's Association; Congressman J. Washington Logue, Edward W. Patton, and Mr. Loew. Irving Berlin, the song writer, and Conroy and LeMaire, the comedians, were introduced as special guests of the evening, and each presented an act.

DOOLEY AND SALES FOR WORLD TOUR

Dooley and Sales, who recently returned from a brief English variety engagement, have been booked by Hugh L. McIntosh for his world tour.

PAULINE HALL AT VICTORIA

Pauline Hall returns to the stage on Monday at the Victoria.

PLAYING WITH JESSIE BUSLEY

Reuben Wegler is playing with Jessie Busley in "The Girl at the Cigar Stand," produced by Joseph Hart.

DE SERRIS MODELS IN EAST

Henriette de Serris and her models opened an Eastern tour in their big posing act at the Brooklyn Orpheum. Madame de Serris's tour is directed by Frank Evans.

THE CRANES IN VARIETIES

Mr. and Mrs. Douglas Crane open in vaudeville at the Chicago Palace on Sept. 13.

TRULY SHATTUCK IN TWO-A-DAY

Truly Shattuck returns to vaudeville at the Bushwick on Sept. 14.

B. F. Keith's Circuit of Theatres

E. F. ALBEE, General Manager

For Booking, address S. K. HODGDON, Palace Theatre Bldg., New York City

The Orpheum Circuit of Theatres

MARTIN BECK, General Manager

For Booking, address FRANK VINCENT, Palace Theatre Bldg., New York City

FRANK FOGARTY

The Dublin Minstrel

Direction Albert Sutherland

ARTHUR **McWATTERS** and GRACE **TYSON**

IN THEIR 1914 REVUE

Direction . . . . . M. S. BENTHAM

JAMES **McCORMACK** & ELEANOR **IRVING**

"BETWEEN DECKS"

By THOMAS J. GRAY

Direction EDWARD S. KELLER

TRIXIE FRIGANZA

with Mr. F. BARRETT CARMAN and Mr. "JIMMIE" FOX

Mrs. H. Koster, Costumer

Will be back Xmas

RAY SAMUELS

The Blue Streak of Vaudeville

Booked Solid United Time

ELIZABETH M. MURRAY

IN VAUDEVILLE — Direction Alf. T. Wilton

NEXT SEASON — Personal Direction Mr. Charles Dillingham

WINONA WINTER

"THE CHEER UP GIRL"

The Season's Daintiest Hit

DIRECTION ALF. T. WILTON

BELLE BAKER

"The Bernhardt of Song"

IN VAUDEVILLE — Direction Edward S. Keller

ERNEST **ANDERSON** and MARJORIE **BURT**

In Vaudeville for the Season

Booked Solid — Address Marcus Loew

VAUDEVILLE DATES

This current week is underscored where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABOU Hamad Troupe: Keith's, Boston, 21-26.
"ACT Beautiful": Orph., Vancouver, 7-9; Orph., Victoria, 10-12; Orph., Seattle, 13-19.
ADAIR and Adair: Orph., Duluth; Orph., Winnipeg, 13-19.
ADAIR, Edith and Eddie: Orph., Memphis; Orph., New Orleans, 13-19.
ADELAIDE and Hughes: Orph., B'klyn, 7-19; Royal, N.Y.C., 21-26.
ADLER and Arline: Temple, Detroit; Temple, Rochester, 14-19; Shea's, Buffalo, 21-26.
AHEARN, Chas., Troupe: Orph., Vancouver, 7-9; Orph., Victoria, 10-12; Orph., Seattle, 13-19.
AINSWORTH, Arnold, and Co.: Dominion, Ottawa, Can.
AJAX and Emilie: Keith's, Boston, 14-19.
ALEXANDER and Scott: Orph., Portland; Orph., Frisco, 13-19.
ALEXANDER Brothers: Columbia, St. Louis; Orph., Memphis, 13-19.
ALEXANDER Kids: Keith's, Phila.
ALCO Trio: Orph., Duluth; Orph., St. Paul, 13-19.
ALLEN, Minnie: Orph., Omaha, 14-19; Keith's, Wash., 21-26.
ALTHOFF Sisters: Orph., St. Paul, 13-19.
AMERICAN Dancers, Six: Orph., Seattle; Orph., Portland, 13-19.
AMERICAN Grenadiers: Victoria, N.Y.C.
ARBUCKLE, Maclyn, Co.: Columbia, St. Louis; Orph., Memphis, 13-19.
ARCO Brothers: Garrick, Wilmington, Del., 21-26.
ARDATH, Fred J., Co.: Shea's, Buffalo; Palace, Chgo., 13-19; Keith's, Columbus, 21-26.
ARDELL, Frankyn, Co.: Orph., Montreal; Temple, Hamilton, 21-26.
ARMSTRONG and Clark: New Brighton, Brighton Beach, N.Y.
ARNAUT Brothers: Keith's, Cinti., 14-19; Keith's, Indianapolis, 21-26.
ASAHI Troupe: Prospect, B'klyn; Victoria, N.Y.C., 14-19.
ASHLEY and Canfield: Imperial, Vancouver, 14-16; Orph., Victoria, 17-19.
ASORIA, Mlle, Co.: Sprecklo's, San Diego; Orph., Salt Lake City, 13-19.
ASTAIR, Fred and Adele: Poli's, Springfield, 14-19.
"AURORA of Light": Shubert's, Utica, N.Y., 14-19; Orph., Montreal, 21-26.
AUSTRALIAN Woodchoppers: Orph., Des Moines.
AVON Comedy Four: Palace, N.Y.C.
BAILEY, Sergt.: Keith's, Wash.; Bushwick, B'klyn, 14-19; Royal, N.Y.C., 21-26.
BAKER, Ward: Keith's, Prov.; Grand, Pittsburgh, 21-26.
BARNARD and Anger: Alhambra, N.Y.C., 14-19; Bushwick, B'klyn, 21-26.
BARNES, Stuart: Orph., Montreal, 21-26.
BARRY and Wolford: Maj., Milwaukee; Palace, Chgo., 13-19.
BARRY, Lydia: Keith's, Wash., 14-19; Prospect, B'klyn, 21-26.
BARTH, Leo: Orph., Sioux City; Orph., Omaha, 13-19.
BARTOW and Lelera: Victoria, N.Y.C., 21-26.
BARTON, Sam: Poli's, Erie, Pa.; Keith's, Prov., 21-26.
BATES, Shirley, Co.: Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12; Lyric, Birmingham, 14-19; Forsythe, Atlanta, 21-26.
"BEAUTIES, The": Orph., Frisco, 6-19.
"BEAUTY Is Only Skin Deep": Maj., Chgo.
"BEAUX Arts": Bushwick, B'klyn.
BELL Family: Palace, N.Y.C.
BELLING, Grobert: Orph., B'klyn, 21-26.
BENDIX Players: Orph., Duluth; Orph., Winnipeg, 13-20; Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
BERGEN, Alfred: Orph., Memphis, 13-19.
BERGER, Edgar: Columbia, Grand Rapids, 21-26.
BERGERE, Valerie, Co.: Henderson's, Coney Island, N.Y.
BERRA, Mabel: Shea's, Buffalo; Shea's, Toronto, 14-19.
BERRENS, The: Victoria, N.Y.C., 14-19.
BERRESFORD, Harry, Co.: Keith's, Boston; Alhambra, N.Y.C., 14-19; Grand, Syracuse, 21-26.
BICKEL and Watson: Keith's, Indianapolis; Keith's, Louisville, 14-19; Keith's, Cinti., 21-26.
BIG City Four: Orph., Harrisburg, Pa., 21-26.
BINGHAM, Amelia, Co.: Bushwick, B'klyn; Keith's, Wash., 14-19; Orph., B'klyn, 21-26.
BINNS and Bert: Orph., Portland; Orph., Sacramento, 14-16; Yosemite, Stockton, 16-17; Orph., San Jose, 18-19.
BISON City Four: Orph., Harrisburg, Pa., 21-26.
BLANCHE, Belle: Palace, N.Y.C.
BOGANNY Troupe: Hipp., Cleveland, 21-26.
BOLAND and Hole: Orph., Portland; Orph., Frisco, 13-19.
BONCONI, Maista: Orph., Minneapolis; Orph., St. Paul, 13-19.
BOND and Casson: Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12; Lyric, Birmingham, 14-19; Forsythe, Atlanta, 21-26.
BOOTHBY and Everdeen: Dominion, Ottawa, Can.; Temple, Detroit, 14-19; Temple, Rochester, 21-26.
BORANI and Novara: Maj., Chgo.; Columbia, St. Louis, 13-19.
BOYLE and Brazil: Orph., Montreal.
BOUNCER, Billy: Orph., Montreal; Dominion, Ottawa, 14-19.
BRADS, The: Keith's, Cinti.; Keith's, Indianapolis, 14-19.
BREEN, Harry: Orph., St. Paul; Orph., Des Moines, 13-19.
BRICE, Fannie: Colonial, N.Y.C.; Bushwick, B'klyn, 14-19; Royal, N.Y.C., 21-26.
"BRIDE Shop": Prospect, B'klyn; Keith's, Phila., 14-19; Orph., Montreal 21-26.
BROOKS and Bowen: Columbia, Grand Rapids; Palace, Chgo., 13-19; Keith's, Toledo, 21-26.
BROWN and Rachelle: Columbia, St. Louis; Orph., Memphis, 13-19.
BROWN Brothers, Six: Orph., B'klyn; Alhambra, N.Y.C., 21-26.
BROWN, George N., Co.: Maryland, Balto., 14-19.
BRUCH, Fritz and Lucy: Keith's, Wash.; Grand, Syracuse, 14-19; Hipp., Cleveland, 21-26.
BURKE, John and Mae: Orph., Denver; Orph., Lincoln, 13-19.
BURKHART and White: Orph., Seattle; Orph., Portland, 13-19.
BURNHAM and Erwin: Orph., Duluth; Orph., Winnipeg, 13-19.
BURNS and Fulton: Orph., Denver; Orph., Lincoln, 13-19.
BURNS and Lynn: Dominion, Ottawa, Can.
BURNS, Kilmer and Grady: Hipp., Cleveland; Keith's, Toledo, 14-19; Keith's, Columbus, 21-26.
CAMPBELL, Misses: Maryland, Balto., 14-19.
CARLOS Brothers: Orph., Portland, Ore.
CARLOS Brothers: Orph., Oakland, 13-19.
CARLTONS, Two: Keith's, Wash.; Hipp., Cleveland, 14-19; Keith's, Toledo, 21-26.
CARL, William, Co.: Keith's, Cinti., 14-19.
CARRERA, Liane, Co.: Orph., Sioux City, 13-19.
CARROLL, Harry, Victoria, N.Y.C.
CARTMEL and Harris: Orph., Sioux City; Orph., Des Moines, 13-19.
CARUS, Emma and Randall: Hipp., Cleveland; Shea's, Buffalo, 14-19; Shea's, Toronto, 21-26.
CATALANO and Denahy: Colonial, N.Y.C.
CAUPOLICAN, Chief: Imperial, Vancouver, 14-16; Orph., Victoria 17-19.
CHERBERT'S Manchurians: Orph., New Orleans; Orph., Birmingham, 21-26.
CHIP and Marble: New Brighton, Brighton Beach, N.Y.; Columbia, Grand Rapids, 14-19; Temple, Detroit, 21-26.
CHRETIENNE and Louisette: Keith's, Phila., 14-19; Keith's, Wash., 21-26.
CHUNG Hwa Four: Temple, Detroit, 21-26.
CLARK and McCullough: Grand, Pittsburgh; Hipp., Cleveland, 14-19.
CLARK and Verdi: Orph., Denver; Orph., Lincoln, 13-19.
CLIFF, Laddie: Palace, N.Y.C.
CLINTONS, Novelty: Temple, Detroit, 14-19; Temple, Rochester, 21-26.
COAKLEY, Nanney and Donaldson: Orph., Jacksonville, 14-19.
COCHLAN, Gertrude, Co.: Orph., Duluth; Orph., Minneapolis, 13-19.
COLE and Denahy: Orph., Oakland; Orph., Frisco, 13-19.
COLLINS and Hart: Poli's, Scranton; Poli's, Springfield, 14-19; Royal, N.Y.C., 21-26.
COLLINS, Lottie: Keith's, Prov., 21-26.
"COLONIAL Days": Shea's, Buffalo; Shea's, Toronto, 14-19.
COMFORT and King: Keith's, Cinti.; Grand, Pittsburg, 14-19; Keith's, Indianapolis, 21-26.
CONCHAS, Paul: Colonial, Norfolk, 14-16; Lyric, Richmond, 17-19.
CONLIN, Ray; Orph., Denver; Orph., Lincoln, 13-19.
CONLIN, Steele and Carr: Maj., Chgo.
CONNELLY and Weinrich: Bushwick, B'klyn; Royal, N.Y.C., 14-19; Orph., B'klyn, 21-26.
CONNELLY, Jane, Co.: Shea's, Toronto; Maryland, Balto., 21-26.
CONROY and Lemaire: Victoria, N.Y.C.
CONROY and Models: Colonial, N.Y.C.; Shea's, Buffalo, 14-19; Shea's, Toronto, 21-26.
CONSUL and Betty: Maj., Chgo.; Temple, Detroit, 14-19; Temple, Rochester, 21-26.
COOPER, Harry: Royal, N.Y.C., 14-19; Grand, Pittsburgh, 21-26.
COOPER, Joe and Lew: Imperial, Vancouver, 7-9; Orph., Victoria, 10-12; Orph., Seattle, 13-19.
CORBETT, Sheppard and Donovan: Orph., Omaha; Orph., Minneapolis, 13-19.
CORELLI and Gillette: Colonial, Erie; Keith's, Columbus, 14-19; Orph., Montreal, 21-26.
CORIO and Dinus: Maryland, Balto.; Keith's, Prov., 14-19; Shea's, Buffalo, 21-26.
CORRADINI'S Animals: Orph., Denver.
COWBY Minstrels: Keith's, Prov.; Grand, Pittsburgh, 14-19; Grand, Syracuse, 21-26.
CRANE, Mr. and Mrs. Douglas: Palace, Chgo., 13-19.
CRESSY and Dayne: Temple, Rochester; Keith's, Boston, 14-26.
CRONIN, Morris, Co.: Orph., Regina, 7-9; Sherman Grand, Calgary, 10-12.
CROSMAN, Henrietta, Co.: Orph., B'klyn, 14-19.
CROUCH and Welch: Royal, N.Y.C.
CROWELL, Byrd Frost: Orph., Frisco; Orph., Oakland, 13-19.
CULLEN, James: Maj., Milwaukee; Palace, Chgo., 13-19.
CUMMINGS and Gladings: Orph., B'klyn; Bushwick, B'klyn, 14-19; Shubert's, Utica, 21-26.
CURTIS, Julia: Royal, N.Y.C.; Keith's, Phila., 14-19; Temple, Hamilton, Can., 21-26.
DACE Brothers: Orph., Jacksonville, 14-19.
DAILEY, Robert L., Co.: New Brighton, Brighton Beach, N.Y.
DALY, Arnold: Orph., Frisco, 6-19.
DALY, Vinie: Sprecklos, San Diego; Orph., Salt Lake City, 13-19.
DAMEREST and Chabot: Forsythe, Atlanta, 14-19.
DANCING Mars: Colonial, N.Y.C.
DARE Brothers: Orph., Savannah, 7-9.
"DARING, Prince": Keith's, Cinti., 21-26.
DARRAS Brothers: Keith's, Boston; Temple, Detroit, 21-26.
DAVIS, Billie: Maryland, Balto., 14-19.
DE ANGELIS, Jefferson, and Eva Davenport: Victoria, N.Y.C.
DE COE, Harry: Imperial, Vancouver, 14-16; Orph., Victoria, 17-19.
DEELEY, Ben, and Co.: Orph., Sioux City.
DE GARMA, Alice: Orph., Harrisburg.
DE GROSSART, Francis: Orph., Salt Lake City.
DE HAVEN and Nice: Columbia, St. Louis; Orph., Memphis, 13-19.
DE LA ROSE: Orph., Des Moines; Orph., Kansas City, 13-19.
DE LEON and Davies: Sprecklos, San Diego; Orph., Salt Lake City, 13-19.
DE MICHELLE Brothers: Temple, Detroit, 21-26.
DE MONT, Robert, Three: Orph., B'klyn.
DERKIN'S Dogs: Keith's, Cinti.; Keith's, Indianapolis, 14-19.
DE SCHELLE Brothers: Temple, Hamilton, Can., 14-19.
DE SCHELLE, Dorothy, Co.: Keith's, Toledo.
DE SERRIS, Henrietta: Colonial, N.Y.C., 14-19.
DE VINE and Williams: Keith's, Toledo.
DE VOIE Trio: New Brighton, Brighton Beach, N.Y.
DEVOY, Emmett, Co.: Alhambra, N.Y.C.
DIAMOND and Brennan: Alhambra, N.Y.C.; Prospect, B'klyn, 14-19; Victoria, N.Y.C., 21-26.
DIAMOND and Virginia: Palace, Chgo., 13-19.
DICKINSON, Rube: Orph., Regina, Can., 7-9; Sherman Grand, Calgary, 10-12.
DINEHART, Allen, Co.: Colonial, N.Y.C., 14-19.
DIVINOFF, Ida: Orph., Regina, Can., 7-9; Sherman Grand, Calgary, 10-12.
DOHERTYS, The: Orph., Jacksonville, 14-19.
DOOLEY and Rugel: Palace, Chgo.; Temple, Detroit, 21-26.
DOOLEY, Ray, Trio: Temple, Hamilton, Can., 14-19.
DORR, Marie: Temple, Rochester; Columbia, St. Louis, 13-19.
DORSCH and Russell: Colonial, Norfolk, 14-16; Lyric, Richmond, 17-19.
DOYLE, Patsy: Orph., Montreal, 14-19; Dominion, Ottawa, 21-26.
DUFFET, Bruce, Co.: Orph., Jacksonville; Orph., Charleston, 14-16; Orph., Savannah, 17-19; Orph., Birmingham, 21-26.
DUFFY and Lorenzo: Orph., Los Angeles, 6-19.
DUFOR, Three, Boys: Garrick, Wilmington.

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CECIL LEAN

Assisted by

CLEO MAYFIELD

Direction M. S. BENTHAM

FRANK KEENAN

En Route Address Frank Evans, Inc., Palace Theatre Building

DUNFEE, Josephine: Yosemite, Stockton, 9, 10; Orph., San Jose, 11, 12; Orph., Los Angeles, 14-19.
DUNMORE, Evelyn: Keith's, Boston.
DUPREE and Dupree: Temple, Rochester; Maj., Milwaukee, 13-19.
DUPREE, Minnie, Co.: Forsythe, Atlanta; Lyric, Birmingham, 14-19.
DURKIN, Kathryn: Imperial, Vancouver, 7-9; Orph., Victoria, 10-12; Orph., Seattle, 13-19.
DYER, Hubert, and Co.: Orph., Memphis; Orph., New Orleans, 13-19.
"EDGE of the World": Orph., B'klyn, 21-26.
EDWARDS'S Song Revue: Orph., Oakland.
ELDERED, Gordon, Co.: Keith's, Phila., 21-26.
ELINORE and Williams: Maj., Chgo.; Maj., Milwaukee, 13-19.
ELLIS, Harry A.: Grand, Syracuse.
ELLISONS, Three: Bushwick, B'klyn.
EL RAY Sisters: Orph., Des Moines; Orph., Kansas City, 13-19.
EMMETT, Mr. and Mrs. Hugh: Orph., New Orleans; Orph., Birmingham, 14-19.
EMPIRE Comedy Four: Park, Grand Rapids.
ENGLISH, Nellie: Colonial, Norfolk, 14-16; Lyric, Richmond, 17-19.
ERICO: Lyric, Richmond, 7-9; Colonial, Norfolk, 10-12.
EUGENE Trio: Orph., Omaha; Orph., Sioux City, 13-19.
EVERETT'S Hippodrome: Palace, Chgo.; Columbia, St. Louis, 13-19.
FABBRINI and Martin: Palace, N.Y.C.
FARBER Girls: Royal, N.Y.C.
FARRELL, Jack, and Co.: Temple, Hamilton, Can.; Dominion, Ottawa, 14-19.
FELIX and Barry Girls: Victoria, N.Y.C.
FENTON, Marie: Orph., Minneapolis; Orph., Duluth, 13-19.
FIELDS and Lewis: Prospect, B'klyn, 14-19.
FIELDS and Warren: Keith's, Boston.
FINN and Finn: Orph., Seattle; Orph., Portland, 13-19.
"FISHING": Keith's, Phila., 21-26.
FITZGIBBON, Bert: Grand, Pittsburgh; Keith's, Indianapolis, 14-19; Keith's, Cincl., 21-26.
"FIXING the Furnace": Columbia, Grand Rapids; Temple, Detroit, 14-19; Temple, Rochester, 21-26.
FLANAGAN and Edwards: Keith's, Cincl.; Keith's, Indianapolis, 14-19.
FLORO, Prince: Forsythe, Atlanta; Lyric, Birmingham, 14-19; Bijou, Savannah, 21-23.
FOGARTY, Frank: Orph., B'klyn.
FORD and Hewitt: Keith's, Cincl., 14-19; Grand, Pittsburgh, 21-26.
FORD, Bertie: Orph., Denver; Orph., Lincoln, 13-19.
FORD, Max and Mabel: Keith's, Phila.; Orph., B'klyn, 14-19; Alhambra, N.Y.C., 21-26.
FOSTER, Bill: Keith's, Prov., 14-19.
FOX and Dolly: Palace, N.Y.C.; Shea's, Buffalo, 21-26.
FOY, Eddie, and Family: Royal, N.Y.C.; Colonial, N.Y.C., 14-19.
FREDERICK and Venita: Victoria, N.Y.C.
FRENCH and Els: Colonial, N.Y.C., 14-19.
FRIGANZA, Trixie: Orph., Denver; Orph., Lincoln, 13-19.
GALLAGHER and Carlin: Bushwick, B'klyn; Victoria, N.Y.C., 14-19; Shea's, Buffalo, 21-26.
GALLOWAY, Louise, Co.: Keith's, Cincl., 14-19.
GANNON, Helen: Maryland, Balto.
"GARDEN of Peaches": Shubert's, Utica, N. Y., 14-19; Orph., Harrisburg, Pa., 21-26.
GARDINER Trio: Orph., Salt Lake City; Orph., Denver, 13-19.
GEIGER, John: Maj., Chgo.; Columbia, St. Louis, 13-19.
GEORGE, Edwin: Keith's, Wash.; Colonial, N.Y.C., 14-19; Grand, Syracuse, 21-26.
GEORGETTE: Columbia, Grand Rapids.
GILLINGWATER, Claude: Imperial, Vancouver, 14-16; Orph., Victoria, 17-19.
GIRL in the Moon: Poli's, Scranton, 21-26.
GOLDEN, Claude: Orph., Winnipeg; Orph., Regina, 14-16; Sherman Grand, Calgary, 17-19.
GOLDEN, Morris: Poli's, New Haven, 14-19.
GOLDEN Troupe: Victoria, N.Y.C.
GORDONE, Robbie: Victoria, N.Y.C.; Temple, Detroit, 21-26.
GORDON, Kitty: Maj., Chgo., 13-19.
GORMLEY and Caffery: Orph., Seattle; Orph., Portland, 13-19.
GRANGER, Irene: Orph., Jacksonville, 14-19.
GRANT and Hoag: Orph., Seattle; Orph., Portland, 13-19.
GRAPEWIN, Chas., and Co.: Orph., B'klyn; Colonial, N.Y.C., 14-19; Alhambra, N.Y.C., 21-26.
GRARERS, The: Imperial, Vancouver, 14-16; Orph., Victoria, 17-19.
GROSSART, Francis: Orph., Denver, 13-19.
GUERRO and Carmen: Keith's, Columbus, 14-19.
HAINES, Robert T.: Orph., Montreal.
HALL, Pauline: Victoria, N.Y.C., 14-19.
HALLEN and Hunter: Colonial, Erie, Pa.
HAMILTON and Barnes: Keith's, Phila.; Keith's, Boston, 14-19.
HART, Al., Co.: Orph., Easton, Pa., 7-9; Orph., Allentown, 10-12.
HART, Marie and Billy: Orph., Los Angeles, 6-19.
HART'S Biz Steppers: Columbia, St. Louis; Maj., Chgo., 13-19.
HARTMAN and Verady: Temple, Detroit; Temple, Rochester, 14-19; Grand, Syracuse, 21-26.
HAVEL-O'Brien Co.: Orph., Los Angeles; Sprockles, San Diego, 13-19.
HAVILAND and Thornton: Keith's, Prov., 14-19.
HAWTHORNE and Inglis: Keith's, Prov.; Royal, N.Y.C., 14-19.
HAWTHORNE, Hilda: New Brighton, Brighton Beach, N. Y.
HAYES, Ed., Co.: Sprockles, San Diego; Orph., Salt Lake City, 13-19.
HAYWARD, Stafford, Co.: Yosemite, Stockton, 9, 10; Orph., San Jose, 11, 12.
HEATH and Millership: Keith's, Columbus; Keith's, Cincl., 14-19; Keith's, Indianapolis, 21-26.
HEDDERS, Three: Temple, Rochester.
HENDLER, Hirschel: Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12; Lyric, Birmingham, 14-19; Victoria, Charleston, 21-23; Bijou, Savannah, 24-26.
HENNINGS, J. and W.: Poli's, Erie, 14-19.
HENSHAW, John, and Grace Avery: New Brighton, Brighton Beach, N. Y.
HERMANN, Mme.: Keith's, Phila.
HERNE, Chrystal: Orph., Salt Lake City; Orph., Denver, 13-19.
HESS Sisters: Yosemite, Stockton, 9, 10; Orph., San Jose, 11, 12; Orph., Los Angeles, 13-19.
HICKEY Brothers, Three: Orph., Oakland; Orph., Sacramento, 14, 15; Yosemite, Stockton, 16, 17; Orph., San Jose, 18, 19.
HIGGINS, John: Orph., Salt Lake City; Orph., Denver 13-19.
HILL and Whittaker: Orph., Des Moines.
HINES and Fox: Orph., 'Frisco, 13-19.
HOEY and Lee: Dominion, Ottawa, Can.; Orph., Montreal, 14-19; Temple, Hamilton, 21-26.
HOFFMAN, Gertrude: Palace, Chgo.
HOLMAN, Harry, Co.: Orph., Madison, Wis., 10; Orph., Rockford, Ill., 14; Orph., Green Bay, Wis., 17; Kedzie, Chgo., 18-21; Selpp, Kokomo, 22-24.
HOLT, Alf.: Forsythe, Atlanta, 14-19; Orph., Jacksonville, 21-26.
HOMER, Lind, Co.: Temple, Detroit, 14-19.
HOPKINS Sisters: Grand, Syracuse, 14-19; Hipp., Cleveland, 21-26.
HORLICH Family: Maj., Milwaukee, 13-19.
HOUDINI, Harry: Victoria, N.Y.C., July 8—Indef.
HOUGHTON'S Boys and Girls: Poli's, Springfield, 21-23; Poli's, New Haven, 24-26.
HOWARD and Simon: Maryland, Balto., 21-26.
HOWARD, Charles, Co.: Orph., New Orleans.
HOWARD, Great: Keith's, Phila.; Grand, Pittsburgh, 14-19; Hipp., Cleveland, 21-26.
HUNTING and Francis: Royal, N.Y.C.; Orph., Sioux City, 14-19.
HUNTING, Lew and Mollie: Shea's, Toronto, 14-19.
HURST, Brandon, Co.: Maryland, Balto.
HUSSARS, Nine White: New Brighton, Brighton Beach, N. Y.; Alhambra, N.Y.C., 14-19; Colonial, N.Y.C., 21-26.
HYMACK: Orph., B'klyn, 21-26.
"IDEAL": Temple, Hamilton, Can.
IMHOFF, Conn and Corsene: Maj., Milwaukee; Maj., Chgo., 13-19.
ISHMED: Orph., Portland; Orph., Oakland, 13-19.
"IT Can Be Done": Colonial, N.Y.C.; Royal, N.Y.C., 14-19; Keith's, Wash., 21-26.
JACK and Foris: Orph., Omaha, 13-19.
JACKSON, Joe: Keith's, Providence; Prospect, B'klyn; Maryland, Balto., 14-19; Temple, Detroit, 21-26.
JAMES, Walter: Lyric, Birmingham.
JARROW: Grand, Syracuse; Temple, Detroit, 14-19; Temple, Rochester, 21-26.
JARVIS and Harrison: Keith's, Indianapolis; Keith's, Columbus, 21-26.
JEFFERSON, Joseph, Co.: Orph., Minneapolis; Orph., Winnipeg, 14-19.
JOHNSON and Wells: Dominion, Ottawa, Can., 14-19; Temple, Hamilton, 21-26.
JOHNSTON, Johnny, Co.: Orph., Omaha, 13-19.
JONES and Sylvester: Orph., 'Frisco; Orph., Sacramento, 14, 15; Yosemite, Stockton, 16, 17; Orph., San Jose, 18, 19.
JULIET: Shea's, Toronto; Bushwick, B'klyn, 14-19; Alhambra, N.Y.C., 21-26.
KAJIYAMA: Orph., Omaha.
KALICH, Bertha, Co.: Orph., Los Angeles; Sprockles, San Diego, 13-19.
KALMER and Brown: Orph., Regina, 7-9; Sherman Grand, Calgary, 10-12.
KAUFMAN Brothers: Orph., Omaha; Orph., Kansas City, 13-19.
KELLY, Walter: Columbia, Grand Rapids; Keith's, Toledo, 14-19; Keith's, Columbus, 21-26.
KENNEDY and Rooney: Forsythe, Atlanta, 14-19.
KENT, Miller, Co.: Maryland, Balto., 14-19.
KENTON, Dorothy: Bushwick, B'klyn.
KID Kabaret: Garrick, Wilmington, Del., 21-26.
KIMBERLY and Mohr: Orph., Sioux City; Columbia, St. Louis, 13-19.
KIRK and Fogarty: Keith's, Prov.; Palace, Chgo., 13-19.
KLUTING'S Animals: Prospect, B'klyn; Keith's, Wash., 14-19; Maryland, Balto., 21-26.
KORNAU, Fred: Orph., Salt Lake City; Orph., Denver 13-19.
KRAMER and Morton: Orph., Minneapolis; Orph., St. Paul, 13-19.
KRAMER and Patterson: Imperial, Vancouver, 7-9; Victoria, 10-12; Orph., Seattle, 14-19.
KRAMER and Ross: Columbia, St. Louis.
KRELLER, Musical: Bijou, Savannah, 14-16; Victoria, Charleston, 17-19.
KRONOLD, Hans: Orph., 'Frisco, 13-19.
LADY Sen Mei: Bijou, Savannah, 21-23; Victoria, Charleston, 24-26.
LAI Mon Kim: Orph., Salt Lake City; Orph., Denver, 13-19.
LAMBERT and Ball: Prospect, B'klyn; New Brighton, Brighton Beach, N. Y.
LAMBERTI: Keith's, Boston, 14-19.
LANE and O'Donnell: Columbia, Grand Rapids; Keith's, Toledo, 14-19; Keith's, Columbus, 21-26.
LANGDONS, The: Colonial, N.Y.C.; Keith's, Phila., 14-19; Bushwick, B'klyn, 21-26.
LARGAY and Snee: Orph., Jacksonville; Orph., Savannah, 14-16; Orph., Charleston, 17-19.
LA RUE, Grace: Colonial, N.Y.C., 14-19.
"LAWN Party": Keith's, Indianapolis; Grand, Syracuse, 14-19; Keith's, Toledo, 21-26.
LEACH, Wallis: Temple, Hamilton, Can.
LEAN, Cecil: Shea's, Buffalo, 21-26.
LEE and Cranston: Keith's, Prov., 14-19.
LEFFELL Trio: Keith's, Phila.
LE HOHEN and Dupree: Henderson's, Coney Island, N. Y.
LEIGHTONS, Three: Temple, Rochester; Keith's, Phila., 14-19; Keith's, Prov., 21-26.
LEITZEL and Jeanette: Orph., New Orleans.
LEON Co.: Keith's, Wash.; Bushwick, B'klyn, 14-19.
LEONARD and Russell: Maj., Milwaukee, 13-19.
LES JUNDTS: Shea's, Toronto, 14-19; Temple, Hamilton, 21-26.
LESTER, Harry B.: Bushwick, B'klyn; Keith's, Wash., 14-19.
LEVY, Bert: Hipp., Cleveland.
LEWIS and Russell: Maj., Chgo., 13-19.
LEWIS, Harry: Orph., Los Angeles; Sprockles, San Diego, 13-19.
LIBBY and Barton: Orph., Sioux City; Orph., St. Paul, 13-19.
LIND, Homer, Co.: Temple, Rochester, 21-26.
LINDSY, Fred, Co.: Columbia, Grand Rapids, 21-26.
LOCKETT and Waldron: Orph., Winnipeg; Orph., Regina, 14-19; Sherman Grand, Calgary, 17-19.
LOUGHLIN'S Boys and Girls: Poli's, Scranton, 14-19.
LOUISE, Mlle., Co.: Victoria, N.Y.C.
"LOVE in the Suburbs": Poli's, Scranton; Poli's, Springfield, 14-19.
LOYAL, Silvia, Co.: Colonial, N.Y.C.; Keith's, Indianapolis, 21-26.
LUCIER, Lapeton, Co.: Orph., St. Paul; Orph., Des Moines, 13-19.
LYDELL, Rogers and Lydell: Orph., Winnipeg; Orph., Regina, 14-16; Sherman Grand, Calgary, 17-19.
LYONS and Yosco: Prospect, B'klyn; Keith's, Boston, 21-26.
LYRES, Three: Keith's, Indianapolis; Shea's, Buffalo, 21-26.
MACART and Bradford: Garrick, Wilmington, 14-19.
MACK and Ellis: Orph., Duluth; Orph., Winnipeg, 14-19.
MACK and Orth: Grand, Pittsburgh; Poli's, Scranton, 14-19; Shubert's, Utica, N. Y., 21-26.
MACK and Walker: Imperial, Vancouver, 7-9; Orph., Victoria, 10-12; Orph., Seattle, 14-19.
MACK, Charles, Co.: Keith's, Phila.
MANN and Snyder: Alhambra, N.Y.C.; Maryland, Balto., 14-19; Keith's, Phila., 21-26.
MARENNA and Delton Brothers: Orph., Memphis; Orph., Atlanta, 14-19.

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ave.; Keith's, Prov.; Orph., Harrisburg, 14-19.
MARGARETA, Two: Keith's, Boston.
MARIE, Dainty: Colonial, N. Y., 14-19.
Marinelli Orph., B'klyn.
MARINA and Sister: Orph., Montreal, 14-19.
MARTINI Brothers: Keith's, Prov., 14-19.
MARTIN, H. B.: Orph., Omaha, 14-19.
MARTINE, Flying: Keith's, Wash.; Royal, N.Y.C., 14-19.
MATTHEWS Girls: Orph., Sacramento, 14, 15; Yosemite, Stockton, 16, 17; Orph., San Jose, 18, 19.
MAXIMS Brothers and Bobby: Temple, Detroit; Temple, Rochester, 14-19; Grand, Pittsburgh, 21-26.
MAYO and Tully: Shubert's, Utica, N. Y.; Orph., Harrisburg, Pa., 14-19.
McBANGS, The: Grand, Pittsburgh.
McCAY, Winsor: Orph., B'klyn; Keith's, Prov., 21-26.
McCORMACK and Irving: Keith's, Prov., 21-26.
McDERMOTT, Billy: Orph., Harrisburg; Shubert's, Utica, N. Y., 14-19; Grand, Pittsburgh, 21-26.
McDEVITT, Kelly and Lucie: Victoria, N.Y.C., 14-19.
McFARLAND and Sister: New Brighton, Brighton Beach, N. Y.
McFARLANE, George: Colonial, N.Y.C.; Orph., B'klyn, 14-19; Alhambra, N.Y.C., 21-26.
McGINN, Frances, Co.: Orph., 'Frisco; Orph., Oakland, 14-19.
McGOODS, Charles, Co.: Orph., Oakland, 14-19.
McKAY and Ardine: Maj., Milwaukee; Columbia, St. Louis, 13-19.
McLELLAN and Carson: Royal, N.Y.C.; Keith's, Wash., 14-19; Keith's, Phila., 21-26.
McMAHON, Diamond and Clemence: Orph., Memphis; Orph., New Orleans, 13-19.
McNALLYS, Four: Lyric, Birmingham; Victoria, Charleston, 21-23; Bijou, Savannah, 24-26.
McWILLIAMS, Stendel and Baldwin: Keith's, Boston, 14-19.
MEEHAN'S Dogs: Orph., St. Paul; Orph., Winnipeg, 14-19.
MEISTERSINGERS: Temple, Detroit; Temple, Rochester, 14-19; Keith's, Prov., 21-26.
MELBORN, Bert: Maryland, Balto.; Shea's, Buffalo, 14-19; Shea's, Toronto, 21-26.
MELVILLE and Higgins: Bushwick, B'klyn; Temple, Hamilton, Can., 14-19.
MENDELSOHN Four: Columbia, Grand Rapids.
MERCEDES: Grand, Pittsburgh, 14-19; Grand, Syracuse, 21-26.
MERLE'S Cockatoos: Orph., Charleston, 7-9; Orph., Savannah, 10-12; Orph., Jacksonville, 14-16; Forsythe, Atlanta, 21-26.
MERRILL and Otto: Orph., 'Frisco; Orph., Oakland, 14-19.
METZETTIS, Five: Imperial, Vancouver, 14-16; Orph., Victoria, 17-19.
MEUTHEN, Dorothy: Orph., Memphis; Orph., New Orleans, 14-19.
MEYARO'S Trio: Orph., Montreal, 14-19; Dominion, New Orleans, 13-19.
MILLER and Lyles: Orph., Oakland; Orph., Sacramento, 14, 15; Yosemite, Stockton, 16, 17; Orph., San Jose, 18, 19.
MILLER and Vincent: Orph., Minneapolis; Orph., Duluth, 14-20; Orph., Winnipeg, 21-26.
MILTON and De Long Sisters: Lyric, Birmingham; Orph., Savannah, 14-16; Orph., Jacksonville, 17-19; Lyric, Richmond, 21-23; Colonial, Norfolk, 24-26.
MONDI, Ray: Bijou, Savannah, 14-16; Victoria, Charleston, 17-19.
MONTGOMERY and Moore: Henderson's, Coney Island, N. Y.
MONTGOMERY and Marshall: Hipp., Cleveland; Keith's, Columbus, 14-19; Forsythe, Atlanta, 21-26.
MOORE and Littlefield: Orph., Winnipeg; Orph., Regina, 14-19; Sherman Grand, Calgary, 17-19.
MORRIS, Hilda: Orph., Sioux City, 13-19.
MORRIS, Nina, Co.: Colonial, Erie; Keith's, Cleve., 21-26.
MORTON and Austin: Shea's, Toronto; Orph., B'klyn, 14-19; Royal, N.Y.C., 21-26.
MORTON, Ed.: Keith's, Toledo, 21-26.
MORTON, James J.: Orph., Montreal, 14-19.
MORTON, Sam and Kitty: Prospect, B'klyn; Orph., B'klyn, 14-19; Bushwick, B'klyn, 21-26.
"MOTORING": Victoria, N. Y.C.
MOSHER, Hayes and Mosher: Colonial, Norfolk, 21-23; Lyric, Richmond, 24-26.
MOZARTA, The: Orph., Spreckles, San Diego, 13-19.
MYSTIC Bird: Orph., Harrisburg; Columbia, Grand Rapids.
NANA: Lyric, Birmingham; Forsythe, Atlanta, 14-19.
NASH, Julia, and Co.: Grand, Syracuse, 14-19; Orph., Jacksonville, 21-26.
NATALIE and Ferrari: Yosemite, Stockton, 9, 10; Orph., San Jose, 11, 12; Orph., Los Angeles, 13-19.
NELUSCO and Hurley: Victoria, N.Y.C.
NEPTUNE'S Garden: Orph., Memphis; Orph., New Orleans, 13-19.
NEVINS and Erwood: Orph., New Orleans.
NEWELL and Most: Colonial, Norfolk, 21-23; Lyric, Richmond, 24-26.
NICHOLAS, Nellie V.: Prospect, B'klyn; Keith's, Boston, 14-19; Grand, Syracuse, 21-26.
NONETTE: Temple, Rochester, 14-19.
NORDROSS and Holdsworth: Poli's, Springfield, 14-19; Poli's, Scranton, 21-26.
NORMAN'S Baboons: New Brighton, Brighton Beach, N. Y.
NORTH, Frank, Co.: Orph., Regina, Can., 7-9; Sherman Grand, Calgary, 10-12.
NOSSER, Musical: Orph., Detroit; Keith's, Cleve., 14-19; Avenue, Chgo., 17-20; Wilson, Chgo., 21-23; Maj., Dubuque, 24-26.
OAKLAND, Sisters: Columbia, St. Louis; Orph., Memphis, 13-19.
OAKLAND, Will, Co.: Orph., Minneapolis, 16-19.
ODIVA: Orph., Omaha; Orph., Kansas City, 13-19.
OLD Soldier Fiddlers: Temple, Rochester.
OLYMPIC Trio: Shea's, Toronto.
O'MEERS, Gliding: Prospect, B'klyn; Bushwick, B'klyn, 14-19.
O'MEERS, Josie: Grand, Pittsburgh; Temple, Hamilton, Can., 14-19.
ONRA, Belle: Columbia, Grand Rapids.
ORR, Ellen and De Costa: Temple, Detroit; Temple, Rochester, 14-19.
OSTERMAN, Katherine, Co.: New Brighton, Brighton Beach, N. Y.; Victoria, N. Y., 14-19.
OWER and Ower: Orph., St. Paul; Orph., Des Moines, 13-19.
PALLENBERG'S Bears: Spreckles, San Diego; Orph., Salt Lake City, 13-19.
PANTHER, Duo: Keith's, Columbus; Keith's, Indianapolis, 21-26.
PARILLA and Frabito: Maryland, Balto.; Keith's, Phila., 14-19; Orph., Birmingham, 21-26.
PATRICOLA, Angelo: Keith's, Columbus; Shea's, Buffalo, 14-19; Shea's, Toronto, 21-26.
PATTERSON, Burdella: Bushwick, B'klyn.
PAULA: Palace, Chgo., 13-19.
PEAK'S Educated Blockheads: Orph., Montreal, 14-19; Dominion, Ottawa, 21-26.
"PERKIN Mysteries": Keith's, Prov.
PELLETIER, Charles, Co.: Orph., Memphis; Orph., New Orleans, 13-19.
PEPPINO: Dominion, Ottawa, Can., 14-19.
PERKIN Mysteries: Keith's, Boston, 14-19.
PETROVA and Glaser: Orph., Kansas City, 13-19.
PIETRO: Keith's, Phila., 21-26.
POLLOCK, Milton, Co.: Colonial, Erie, Pa., 21-26.
PORTER and Sullivan: Forsythe, Atlanta; Victoria, Charleston, 21-23; Bijou, Savannah, 24-26.
POTTS, Ernie, Co.: Orph., Minneapolis, 13-19.
PRIMROSE Four: Garrick, Wilmington.
PRUITT, Bill: Palace, Chgo.; Maj., Milwaukee, 13-19.
RAJAH, Princess: Orph., New Orleans; Keith's, Cinti., 21-26.
RANDALLS, The: Orph., Sioux City; Orph., Omaha, 13-19.
RAVENSCROFT, Charlotte: Keith's, Cinti.; Keith's, Indianapolis, 14-19.
RAY and Hilliard: Keith's, Boston.
RAYMOND and Caverly: Victoria, N.Y.C., 21-26.
RAYMOND, Ruby: Lyric, Richmond, 7-9; Colonial, Norfolk, 10-12.
RAYNO'S Dogs: Temple, Rochester.
REDFORD and Winchester: Alhambra, N.Y.C.
"REDHEADS, The": Orph., Minneapolis; Orph., Duluth, 13-19.
REED Brothers: Keith's, Columbus, 14-19; Keith's, Cinti., 21-26.
REINE: Victoria, N.Y.C.
REISNER and Gores: Orph., Portland; Orph., 'Frisco, 13-19.
REMPEL, B. and H., Co.: Orph., Harrisburg, 14-19; Temple, Hamilton, Can., 21-26.
REYNOLDS and Donegan: Colonial, N.Y.C., 14-19.
REX Comedy Four: Temple, Hamilton, Can., 14-19.
RICE, Sully and Scott: Shea's, Buffalo; Shea's, Toronto, 14-19; Dominion, Ottawa, 21-26.
RICHARDS and Kyle: Royal, N.Y.C., 21-26.
RICHARDS, Chris: Alhambra, N.Y.C.; Victoria, N.Y.C., 14-19; Maryland, Balto., 21-26.
RILEY and Wilson: Orph., Allentown, Pa., 14-16; Orph., Easton, 17-19.
RING, Blanche: Maj., Chgo.; Columbia, St. Louis, 13-19.
ROACH and McCurdy: Keith's, Columbus; Keith's, Indianapolis, 14-19.
ROBERTS, Little Lord: Maryland, Balto., 14-19; Bijou, Savannah, 21-23; Victoria, Charleston, 24-26.
ROCHESTER, Claire: Victoria, N.Y.C.; Keith's, Wash., 14-19.
RODGERS, Four: Orph., B'klyn; Bijou, Savannah, 14-16; Victoria, Charleston, 17-19.
ROGERS, Billie: Maryland, Balto., 21-26.
ROGERS, Will: Orph., Los Angeles, 6-19.
ROLLO and Napoli: Henderson's, Coney Island, N. Y.
ROSAIRES, The: Park, Grand Rapids.
ROSS, Eric: Orph., Harrisburg, Pa., 21-26.
ROUGET, Alberta: Palace, Chgo.
ROYE, Ruth: Maryland, Balto., 14-19; Keith's, Phila., 21-26.
RYAN and Lee: Keith's, Wash.; Maryland, Balto., 14-19; Orph., Birmingham, 21-26.
RYAN and Tierney: Royal, N. Y.C.
SALON Singers: Keith's, Cinti.; Keith's, Columbus, 14-19; Orph., Birmingham, 21-26.
SALVAGGIS, Two: Orph., Winnipeg; Orph., Regina, 14-16; Sherman Grand, Calgary, 17-19.
SAMUELS, Ray: Keith's, Wash.; Grand, Pittsburgh, 14-19; Victoria, N.Y.C., 21-26.
SCHAFFER, Sylvester: Palace, N.Y.C., Aug. 31—indef.
SCHOOLER and Dickinson: Forsythe, Atlanta, 21-26.
"SCHOOL Playground": Keith's, Providence, 14-19; Maryland, Balto., 21-26.
SEEBACKS, The: Orph., Minneapolis; Orph., Duluth, 13-19.
SEELEY, Blossom: Keith's, Phila., 14-19; Maryland, Balto., 21-26.
SEXTETTE, Perkins: Shubert's, Utica; Orph., Harrisburg, 14-19.
SHARP and Turek: Maj., Milwaukee; Maj., Chgo., 13-19; Columbia, Grand Rapids, 21-26.
SHATTUCK, Truly: Bushwick, B'klyn, 14-19.
SHAYNE, Matthews, Co.: Orph., Des Moines; Maj., Milwaukee, 13-19.
SHELVEY Boys, Three: New Brighton, Brighton Beach, N. Y.
SHERMAN, Van and Hyman: Lyric, Birmingham.
SHONE, Hermine, Co.: Orph., Seattle; Orph., Portland, 13-19.
"SHOULD a Woman Tell?": Victoria, N.Y.C., 14-19.
SIEMONS, Fredriks, and Co.: Orph., Regina, 7-9; Sherman Grand, Calgary, 10-12.
SMITH, Cook and Brandon: Temple, Hamilton, Can.
SMITH, Irene and Bobby: Palace, Chgo.; Grand, Pittsburgh, 14-19; Keith's, Cinti., 21-26.
SNOWDEN, Elphye: Orph., St. Paul; Orph., Duluth, 13-19.
SOAMAN, Fred: Keith's, Cinti., 21-26.
SPISSELL Brothers and Mack: Lyric, Richmond, 21-23; Colonial, Norfolk, 24-26.
"SQUARING Accounts": Dominion, Ottawa, Can., 21-26.
STAFFORD-Hayward Co.: Orph., Los Angeles, 13-19.
STANLEY, Ellen: Yosemite, Stockton, 9, 10; Orph., San Jose, 11, 12; Spreckles, San Diego, 13-19.
STANLEY, Stan, Trio: Imperial, Vancouver, 7-9; Orph., Victoria, 10-12; Orph., Seattle, 14-19.
STEINER Trio: Grand, Syracuse, 14-19.
STEPP, Goodrich and King: Poli's, Erie; Victoria, N.Y.C., 21-26.
STEVENS and Marshall: Keith's, Columbus, 14-19.
STEVENS, Edwin, Co.: Hipp., Cleveland; Grand, Pittsburgh, 21-26.
STINDEL Brothers, Three: Palace, Chgo.
SUTTON, McIntyre and Sutton: Keith's, Boston.
SWOR and Mack: Orph., Duluth; Orph., Winnipeg, 14-19.
SYLVIA, Royal, and Pard: Grand, Pittsburgh, 14-19.
TALLY and Mayo: Poli's, New Haven, 21-26.
TALMO and Martha: Keith's, Indianapolis, 14-19.
TANGO Chief: Maj., Chgo., 13-19.
TANGUAY, Eva: Keith's, Boston, 14-19.
TAYLOR-Farrell Trio: Temple, Detroit, 14-19; Temple, Rochester, 21-26.
TELEPHONE Tangle: Columbia, Grand Rapids, 14-26.
TEMPEST, Florence, Co.: Colonial, N.Y.C., 14-19.
THOMAS and Hall: Spreckles, San Diego; Orph., Salt Lake City, 13-19.
THOMPSON, Charles: Hipp., Cleveland; Columbia, Grand Rapids, 14-19; Keith's, Toledo, 21-26.
THORNTON, James and Bonnie: Park, Grand Rapids.
TIMBERG, Herman: Orph., Memphis; Orph., New Orleans, 13-19; Orph., Birmingham, 21-26.
TONEY and Norman: Orph., Montreal, 14-19; Dominion, Ottawa, 21-26.
TRACY, Stone and Spenk: Temple, Rochester; Alhambra, N.Y.C., 14-19.
TRANSATLANTIC Trio: Orph., Los Angeles, 6-19.
TRAVATO: Orph., Sioux City; Orph., Minneapolis, 13-19.
TRAVILLA Brothers and Seals: Orph., Minneapolis, 13-19.
TREVITT'S Military Dogs: Keith's, Prov., 21-26.
TSUDA, Harry: Orph., Seattle; Orph., Portland, 13-19.
TURNERS, The: Keith's, Indianapolis; Keith's, Cinti., 14-19.
TUSCANO Brothers: Royal, N. Y.C.
TWISTO: Orph., Charleston, 14-16; Orph., Savannah, 17-19; Orph., Jacksonville, 21-26.
TYPES, Three: Orph., Winnipeg; Orph., Regina, 14-16; Sherman Grand, Calgary, 17-19.
USHER, Charles and Fannie: Maj., Chgo.; Columbia, Grand Rapids, 14-19; Keith's, Toledo, 21-26.
VAIL, Olive: Maj., Chgo., 13-19.
VAN and Schenck: Palace, N. Y.C.; Prospect, B'klyn, 14-19; Colonial, N.Y.C., 21-26.
VAN BERGEN, Martin: Orph., St. Paul; Orph., Duluth, 13-19.
VAN, Billie B., Co.: Poli's, New Haven, 14-19; Poli's, Scranton, 21-26.
VAN, Charles and Fannie: Orph., B'klyn, 14-19.
VANDINOFF and Louise: Forsythe, Atlanta; Bijou, Savannah, 21-23.
VALVENO and Lamore: Keith's, Phila., 14-19.
VERONA, Nick, and Co.: Colonial, Erie, Pa.
VERNON, Hope: Temple, Hamilton, Can.; Shubert's, Utica, N. Y., 14-19; Keith's, Boston, 21-26.
VINTON, Ed, and Buster: Alhambra, N.Y.C.; Maryland, Balto., 14-19; Shea's, Buffalo, 21-23.
VIOLINSKY: Orph., New Orleans; Orph., Montgomery, 14-20; Palace, Chgo., 21-26.
VOELKER, Mr. and Mrs., and Co.: Shea's, Toronto; Orph., Montreal, 14-19.
VOLUNTEERS, The: Keith's, Indianapolis; Keith's, Cinti., 14-19; Keith's, Phila., 21-26.
VON TILZER and Nord: Alhambra, N.Y.C.; Orph., B'klyn, 14-19; Keith's, Phila., 21-26.
WALDEMAR, Young and Jacobs: Orph., 'Frisco; Orph., Oakland, 13-19.
WALLENSTEIN and Prosby: Keith's, Toledo; Hipp., Cleveland, 14-19.
WARD and Cullen: Orph., Des Moines; Orph., Sioux City, 13-19.
WARD, Belle and Ward: Spreckles, San Diego; Orph., Salt Lake City, 13-19.
WARNER, Genevieve, Co.: Royal, N.Y.C., 21-26.
WATER Lilies, Six: Poli's, Scranton.
WEBB and Burns: Henderson's, Coney Island, N. Y.
WEBER and Capitola: Prospect, B'klyn.
WEBER and De Wolfe: Keith's, Providence.
WEBER, Charles: Maryland, Balto.; Forsythe, Atlanta, 14-19; Orph., Birmingham, 21-26.
WELL and Bandy: Yosemite, Stockton, 9, 10; Orph., San Jose, 11, 12; Spreckles, San Diego, 13-19.
WELLINGTON, Dave: Poli's, Springfield, 21-23; Poli's, New Haven, 24-26.
WENTWORTH, Vesta and Teddy: Bushwick, B'klyn; Prospect, B'klyn, 21-26.
WERNER, Amoros: Grand, Syracuse; Keith's, Toledo, 14-19; Keith's, Columbus, 21-26.
WESTON and Claire: Imperial, Vancouver, 14-16; Orph., Victoria, 17-19.
WESTON and Leon: Maryland, Balto.; Keith's, Wash., 14-19.
WESTON, Willie, Co.: Shea's, Buffalo; Shea's, Toronto, 14-19; Temple, Detroit, 21-26.
WHEELER and Wilson: Maryland, Balto.
WHITE and Jason: Orph., Winnipeg; Orph., Regina, 14-16; Sherman Grand, Calgary, 17-19.
WHITFORD and Ireland: Poli's, Scranton, 21-26.
WILLIAMS and Wolfus: Orph., Kansas City, 13-19.
WILLS and Hassen: Keith's, Portland, Me., 14-19.
WILLS, Jay M., Comedy, 8, 9, C.: Keith's, Boston, 21-26.
WILSON, Dave, Co.: Gaiety, St. Louis; Orph., Memphis, 13-19.
WILSON, Frank: Orph., 'Frisco; Orph., Oakland, 13-19.
WILSON, Grace: Keith's, Indianapolis; Keith's, Cinti., 14-19.
WILSON, Rigsy: Orph., Altoona, Pa., 7-9; Orph., Johnstown, 10-12; Shubert's, Utica, N. Y., 21-26.
WINTERS, Winona: Orph., B'klyn.
WOOD and Wyde: Hipp., Cleveland; Poli's, Erie, 14-19.
WOOD, Britt: Orph., Omaha; Orph., Des Moines, 13-19.
WOOD, Maurice: Keith's, Prov., 14-19.
WOODMAN and Livingston: Orph., Des Moines; Orph., Sioux City, 13-19.
WRIGHT, Cassie: Columbia, Grand Rapids, 14-19.
"WRONG from the Start": Orph., Omaha; Orph., Kansas City, 13-19.
WYNN, Bessie: Temple, Detroit, 14-19; Temple, Rochester, 21-26.
YOUNGERS, The: Keith's, Indianapolis.
YULE, Charles, Co.: Orph., St. Paul; Orph., Minneapolis, 13-19.
ZARRELL, Leo, Trio: Maj., Chgo.; Columbia, St. Louis, 13-19.
ZARRELL, H., Co.: Orph., Salt Lake City; Orph., Denver, 13-19.

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CLIVE LOGAN
AND
JANE OTT
Assisted by
FRANK COX
in "DANCES OF THE MOMENT"
Maryland Theatre, Baltimore, Week September 14th

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VITAGRAPH

6 A WEEK—"Life Portrayals"—6 A WEEK

"THE UNWRITTEN PLAY"—Drama — **Monday, Sept. 7**

It's a story of the old man's life. His young listener is the son of the man who wronged him. His adopted daughter saves him from killing the young man, whom she marries with the old man's consent. James Morrison, Dorothy Kelly and George Cooper are the principals.

"BRANDON'S LAST RIDE"—Drama in Two Parts — **Tuesday, Sept. 8**

He meets a terrible death by riding into a den of writhing and hissing serpents. Too late he awakens to the wrongs he had done the trusting victims of his inclinations. An all-star cast.

"THE BAND LEADER"—Comedy — **Wednesday, Sept. 9**

Wallie Van is the leader and he outrivals the pieman in the conquest of love. Fire, water and the crowds that gather cannot prevent him. Hughie Mack, William Shea and Lillian Herbert are all in it.

"BELLA'S ELOPEMENT"—Drama — **Thursday, Sept. 10**

In helping his widowed sister, he arouses his wife's jealousy. She learns the cause of her suspicions. Making a record breaking ride, she avoids a serious mistake. Maurice Costello leads.

"A STUDY IN FEET"—Comedy — **Friday, Sept. 11**

They tell a funny story. They keep you guessing and you are sure to guess right. You see only the feet, but they clearly interpret the play.

"HE DANCED HIMSELF TO DEATH"—Comedy in Two Parts — **Sat., Sept. 12**

An aggravated case of Tango seizes Ralph Ince. It's catching and everybody is seized with a fit of laughing that is irresistible and irrepressible.

SIX A WEEK

"THE MAN WHO KNEW"—Drama	Monday, Sept. 14
"STEVE O'GRADY'S CHANCE"—Two Part Drama	Tuesday, Sept. 15
"THE AGELESS SEX"—Comedy	Wednesday, Sept. 16
"POLITICS AND THE PRESS"—Drama	Thursday, Sept. 17
"FATHER'S TIMEPIECE"—Comedy	Friday, Sept. 18
"THE REWARD OF THRIFT"—Two Part Drama	Saturday, Sept. 19

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Produced by the Vitagraph Co. of America

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- A MILLION BID — 5 Parts
- GOODNESS GRACIOUS — 5 Parts
- MR. BARNES OF N. Y. — 6 Parts
- LOVE, LUCK and GASOLENE — 5 Parts
- CAPTAIN ALVAREZ — 6 Parts
- SHADOWS of the PAST — 5 Parts
- BINGLES' MELODRAMA — 5 Parts
- MY OFFICIAL WIFE — 5 Parts
- THE PAINTED WORLD — 5 Parts
- UNCLE BILL — 5 Parts
- FLORIDA ENCHANTMENT — 5 Parts

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COMING

The Three-Part Detective Drama with 1,000 Thrills

"413"

In which the wreck of an entire train forms a thrilling climax.

The Merriest of Merry Comedies in 4 Laughing Parts

The Win(k)some Widow

With Clara Fitzgerald, her famous wink, and all-star cast—Wallie Van, L. Rogers Lytton, Hughie Mack, Albert Roccardi, Donald Hall, Nicholas Dunaew.

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LUBIN MASTERPIECES TO BE RELEASED SOON

By Special Arrangement with Fred Mace

EVELYN NESBIT THAW

and Her Son RUSSELL WILLIAM THAW

In 5 Reels **THREADS OF DESTINY** By William Clifford

Produced by Joseph W. Smiley

EDWIN ARDEN and ROMAINE FIELDING

In 5 Reels **"EAGLE'S NEST"** By Edwin Arden Produced by Romaine Fielding

RAYMOND HITCHCOCK "The Funniest Man on the Stage"

In a distinctly unique 5 Reel Comedy Drama, written especially for him by Lawrence McCloskey. Produced by George Terwilliger

WILLIAM ELLIOTT Late Star "Madame X" Company

"THE FORTUNE HUNTER"

By Winchell Smith — Produced by Barry O'Neil

3 Reels **"MARAH, THE PYTHONESS"**

By Clay M. Greene — Produced by Joseph W. Smiley

FIVE REGULAR RELEASES EACH WEEK

"AS WE FORGIVE THOSE"—Two Reel Drama	Wednesday, September 9th
"ON LONESOME MOUNTAIN"—Two Reel Drama	Thursday, September 10th
"SQUARING THE TRIANGLE"—Drama	Friday, September 11th
"HE NEARLY WON OUT" / "TOO MANY AUNTS" — Split Reel Comedy	Saturday, September 12th
"RASTUS KNEW IT WASN'T" / "SHE MADE HERSELF BEAUTIFUL" — Split Reel Comedy	Tuesday, Sept. 15th

ONE, THREE AND SIX SHEET POSTERS

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Philadelphia, Pa.

Chicago Office • • 104 West Lake Street

KALEM'S FIVE-A-WEEK

THE POTTER AND THE CLAY

In Two Acts. An Intensely Dramatic Story of a Woman's Vengeance

How her convent-reared daughter halts Rose Master's devilish plot to wreak vengeance upon Bertram Trent, makes this a drama with a tremendous heart-hold.

Released Monday, September 21st — **Business-bringing 1, 3 and 6-Sheets**

THE GREEN ROSE

A Kalem Tuesday Issue Featuring Alice Joyce

The scientist's scoundrelly attempt to kill his ward by means of a poisoned rose, will hold your patrons wide-eyed.

Released Tuesday, September 22nd — **Attention-attracting 1 and 3-Sheets**

THE VANISHING TRIBE

A Two-Act Picturization of an Indian Legend

The fate which overtakes the Indians who attempt to kidnap Prairie Flower's infant makes this one of the most unusual Indian stories ever filmed.

Released Wednesday, September 23rd — **Striking Scenes on 1, 3 and 6-Sheets**

Scene from "RORY O'MORE"

JONES' WEDDING DAY

On his way to the minister's where his bride and the guests wait, Jones is arrested for speeding. What follows will make your patrons hold their sides.

Released Friday, September 25th

RORY O'MORE

A Release of Kalem's Famous Irish Drama

Every scene in this great story produced in Ireland. Rory's daring escape from the gallows will hold spectators tense.

Released Saturday, September 26th

Superb 1 and 3-Sheets

KALEM COMPANY 235-239 West 23d Street NEW YORK

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

CRIME AND THE EXHIBITOR

THE MIRROR has never been backward in decrying the depiction of crime and kindred sordid subjects on the motion picture screen. The growing tendency of producers to rake the muck of the underworld in search of plot subjects to the almost total neglect of the brighter phases of life has not, for that matter, received support from any quarter of the trade press. But dirt continues to be slapped on the screen in unnecessary quantities, and to every protest the answer has been, "Well, it sells, doesn't it? These exhibitors are a cheap lot, and you've got to give 'em this stuff or go out of business." There's the answer, and though our acquaintance among exhibitors has never brought to our attention many of the type that manufacturers hold up as "average," we have still had to bow to that crusher, "Well, it sells, doesn't it?"

But this morning's mail brought a ray of hope to clear a pessimistic brow. We are indebted to a Chicago exhibitor for a letter anent crime pictures that expresses an opinion we believe to be more common among exhibitors than a certain type of producer would imagine. The letter follows:

"CHICAGO.

"MOTION PICTURE EDITOR,
"DRAMATIC MIRROR:

"DEAR SIR.—As you have always evinced a willingness to champion the well-founded opinions of exhibitors, I am prompted to call your attention to a condition that seems to be growing daily—viz., the staging by all film manufacturers of outrageously gruesome subjects, which run the gamut of crime in its most repellent form.

"Particularly is this true in the great volume produced of sensationally colored, overdrawn, disgraceful, drinking scenes, which are shown in one form or another in *almost every release*.

"In the four years past that I have been engaged in the picture business as an exhibitor, night after night I have heard exceptions taken by the audience as they left the theater to scenes of carousing shown in a picture.

"As the photoplay houses of this country handle many thousands who enjoy their libations in a moderate way, and at the same time cater to women and children (being considered places of clean, innocent amusement), it would seem that the handful of manufacturers are subjecting the thousands of exhibitors throughout the country to unmerited criticism, which tends to the loss of patronage.

"Now that the controversy between the total abstinence and the personal liberty factions has become so keen, the evils of such pictures are enhanced and the poor exhibitor (the middleman) is caught between two fires.

"Trusting you will lend your weight in an endeavor to show the manufacturers the error of their ways in allowing many *so-called* producers to air their superficial knowledge of barroom tactics to the detriment of the picture business in general, I remain,

"Yours very truly,
"W. M. HIGHT.

"4877 KENMORE AVENUE, CHICAGO."

Our weight is with you, Mr. HIGHT, but it is only a mite alongside of what could be done were a few more of your fellow-exhibitors to take pen and paper in hand and express their opinions as candidly. The exhibitor's opinion is blamed for a world of wrong, yet the fact is the exhibitor is the "Great Unheard From." Were he heard from more often it would be better for all concerned.

RALLY CRUTE, of the Edison Company, has recently returned to the Bronx studio from a trip to the State of Washington, where she had a number of offers from exhibitors to lecture in their theaters.

LEONCAVALLO, one of the most celebrated of the present-day European composers, has paid a signal tribute to Kathlyn Williams, the Selig leading lady, by offering, gratis, his new opera, "Zingari," for a Selig screen production, the only condition being that the fair Lillian shall appear in the feature.

Asked for a Title Suggestion, Miss Fuller Said, "Why, Call This 'Ducklings, Mary Fuller and Two Other Ducks.'"

Mary Fuller's Individual Style of Hair-Dressing. Black Ribbons on Each Side Tying up What She Calls Her "Bobs."

MARY FULLER GETTING CLOSE TO NATURE AT SHOHOLA, PA.

UNANSWERED QUESTIONS

[This brief article might be aptly called "Questions of a Pessimist." The writer propounds a series of questions, but makes no attempt to answer them. Constructive criticism is far from his thoughts, but even in his destructive methods there is food for thought. The questions are there for you to answer. Since there is already pessimism enough in the world we hesitate to cast any more upon our readers, but that we believe optimism to be so normal a trait that in awakening thought a desire to answer the writer will be aroused. So let us hear from you that we may publish the "Answers of Optimists."]

EXCLUDING topical and educational films, over seventy-five single and two-reel pictures are released every week in this country on the regular programmes. A half hundred more are promised for the early Fall. Laying aside consideration of the feature field, and allowing for the balancing proportions of split-reel and two-reel subjects on the regular programmes, it may be stated in round figures that one hundred distinct stories will be placed on the screen every seven days during the coming year. It's a hard road that stretches ahead. Is the pace of the sort that means redoubled vigor as the race proceeds, or is it the "pace that kills"?

Never, in even the palmiest days of the all-story magazine craze, has the demand on the imaginations of men been so strong. The drain on the fountains of creation is unprecedented. In the magazine field the effect has already been seen. Writers have spent their greatest strength; published fiction is today at its lowest ebb, an admitted fact among close students of present-day periodicals. How many of the "stories of the month" will be remembered next year; what possibility is there of any of these living in our literature? For some time past picture producers have been turning to the dust-covered magazine files in search of stories. This source is exhaustible—what then?

Practically all of these one hundred pictures are the product of studios where the directors work by the clock. Some under the leisurely requirement of a reel a week, many two reels a week, and I heard the other day of a licensed studio where a reel a day is demanded of the directors. With the good stories few and far between, and owing to the great demand the hundred reduced to a low average, production becomes a mechanical clock-watching process, can little other than mediocrity be expected of that hundred-reel output?

The backbone of the motion picture is the regular programme, and thus the single-reel picture. With the single-reel picture reduced to a hopeless level, how long will personal popularity of particular players suffice to hold the body of the public as photoplay fans? Will not the steady, ceaseless grind of similarity pall, the appetites of the public fail to respond to the menu of entertainment held out before it? Is there not danger of the pace that kills bringing all to a dead stop?

Granting that there is present-day profit in this production of more and more pictures, would it not give more evidence of foresight on the part of manufacturers if this cry of "one more release a week" were stilled, and the strength gained added to perfection of the present-day product? Instead of seeking eternally an excuse to add another release to the weekly output, would not better prices and more care on fewer stories, better directors and players, with more time given to each story, mean the prosperity that is lasting? With the surplus so great that most pictures are released to-day and forgotten to-morrow, would equal financial results not be achieved by producing pictures worthy of living and then giving them a chance for life?

On the whole, are we not leading the pace that kills?

WITH THE FILM MEN

An Echo of Wedding Bells

"Smiling Billy" Mason and his bride of fourteen weeks, they are still counting by weeks, and the shine is not off the wedding ring, paid us a visit Saturday. Always knew that "Billy" had good taste, but his choice, she was Miss Alice Forrest, for several years manager of the McKinley Music Company, has moved him up several notches in our estimation, for this is the best judgment he has yet shown.

Mr. Mason was for some time well known in Essanay pictures. Leaving them he went with Wharton, Inc. He has just left that company to join Mason Hopper's producing company in Chicago.

When you see Phil Klein at the All-Star offices, pretend you don't notice that he is wearing shoes which are not mates. No, it is not due to poverty, but to a dream, or, rather a nightmare. Here is the story: Phil and Joe Farnham went for a trip in Phil's new car. Returning home, Phil retired. About two in the morning the family was aroused by a terrible racket. Rushing to the bedroom, expecting burglars at least, they found Phil in the fireplace. He had dreamed that the car was rushing over a precipice, it was necessary to jump, so he vaulted the footboard of the bed and landed in the fireplace, almost severing one of his toes on the fire shovel.

In spite of the fact that Milton R. Hoffman hands us neatly turned phrases explaining why he can't give me any "ad" copy, it gives me great pleasure to chronicle the fact that he has gone up a round or two in the ladder of success. He is now in charge of the publicity and advertising, assisted by Charles D. Shrady and Jacob Wilk.

Twist Moves Offices

Stanly H. Twist, president of the Inter-Ocean Sales Company, has moved his offices from the World Tower Building to the fifth floor of the Times Building. This move will enable Twist to give much of his personal time and attention to the management of the Panama-Pacific Exposition department of the Standard Film Corporation in the affairs of which company he is also actively interested.

Jerome Sobel is interested in a new feature. It was released August 30 at 68 Edgecomb Avenue, and will be known as Adelaide Janet Sobel. The little girl will be the subject of Jerome's thoughts and conversations when he is able to talk about things other than the activities of the World Film Corporation. He is buying cigars also.

John Peizer, one of the experts on supplies and accessories, has resigned from the Pathe organization. Mr. Peizer came to this concern from the General Film Company, which he joined after a service of twenty-four years with the Edison Company. John has probably a larger circle of acquaintances in all branches of the film industry than any other man.

Publicity Men Mobilize

The advertising and publicity departments of Famous Players, Lasky, Bosworth, and Paramount will be located in the Times Building after next week. This reminds me that Messrs. Schulberg and Reichenbach wish to state that the advertising and publicity of their respective companies will not be handled by any agency, but will continue to come from them personally, as heretofore. Glad to hear it, as so far the agencies have not shown any great improvement in film advertising, and it is just as well not to experiment with high-class copy.

Harry R. Raver, of "Cabiria" and All-Star fame, has been under the weather for the last two weeks, due to the cruelties of the dentist.

Paul Kimberly, the British film expert, arrived in New York Saturday on the *Philadelphia*. Bert Adler was a committee of one from the Thanhouser Company to meet him.

W. W. Johnston, formerly of Eclectic, is now advertising and publicity man for the Alco Company.

William F. Haddock, whose pseudonym is "Silent Bill," which, by the way, is a misnomer, left for Boston Monday to take charge of the productions of the Holland Film Company.

Mr. Al. Lichtman, of the Alco Film Corporation, has left on an extended trip through the Eastern and Central States to establish branch exchanges for the distribution of the Alco features.

It has not yet been fully decided where these exchanges will be located, but he will visit the following cities: Baltimore, Pittsburgh, Columbus, Detroit, Chicago, and Washington, D. C., and others.

Six exchanges have already been organized, full announcement of which will be made later.

Charles Eldridge, of the Vitagraph Players, was the guest last week of John J. (Jack) Farren at the Victoria Theater, Rochester, N. Y.

Bennie Zeidman, better known as "Bennie of Lubinville," has taken charge of the advertising and publicity of the Eaco Film Company, with offices in the World's Tower Building, New York. F. J. B.

NEXT F. P. RELEASE

Henrietta Crosman, in "Unwelcome Mrs. Hatch," to Be Seen Soon

Henrietta Crosman will make her first appearance in the screen drama in Mrs. Burton Harrison's drama, "The Unwelcome Mrs. Hatch." This will mark the second release of the Famous Players on the Paramount Programme, being scheduled for Sept. 10.

In "The Unwelcome Mrs. Hatch," Henrietta Crosman will be seen in the title-role, that of the wronged wife and exiled mother who is forced to let her only child be reared without knowledge of her real mother's existence. The production is in four reels.

AT WORK ON "SHORE ACRES"

The players now at work on the All Star Company's production of "Shore Acres" had some rather grim experiences last week at Block Island, R. I. While the players were there working on exterior scenes a heavy storm came up, and the director immediately decided to grasp the opportunity to secure the storm scene called for in the play. A seaworthy schooner was chartered and taken out of sight of land. There the storm was so severe that Harry Knowles, who is playing Captain Ben, had to be lashed to the mast to avoid being washed overboard. The All Star boat was the only one that braved the storm that day and went out from the island.

HONOR FOR M. A. NEFF

CINCINNATI (*Special*).—M. A. Neff, former president of the Motion Picture Exhibitors' League of America, has been accorded the honor of representing Cincinnati as a delegate to the Star-Spangled Banner Centennial Celebration, held at Baltimore from Sept. 6 to Sept. 13, inclusive.

"SALOMY JANE" FILMED IN THE ACTUAL SETTINGS OF THE STORY.
By California M. P. Corporation, with Beatriz Michelena and House Peters Featured.

PAUL REVERE'S STORY PLACED ON THE SCREEN ONCE MORE.
This Time by Edison in a Two-Reel Drama.

W. N. SELIG IN LONDON

Among Last of Those to Leave Paris, Film Man Had Trying Experiences

Among the last of the refugees to leave Paris, Colonel W. N. Selig, of the Selig Polyscope Company, is now in London awaiting an opportunity to return to this side. The Chicago film man left Paris last Wednesday and reached London only after a series of harrowing experiences.

Mr. Selig had made no attempt to leave the French capital during the early days of fighting, but when the German armies drew closer and he was left the sole guest of his hotel, he made arrangements for an automobile to take his party to Havre. Then the order came that no one could leave Paris except by train, and Mr. Selig and his party, after a little necessary bribery of railroad officials, made the trying journey to Dieppe, packed seventeen tight in a compartment supposed to hold eight.

While in Paris, Mr. Selig met Feliz Isman and William Gane, who left New York two months ago to launch a big motion picture theater in Paris. Mr. Selig believes the plans have been abandoned and that both Gane and Isman left Paris early.

S. S. Hutchinson, president of the American Film Manufacturing Company, is still abroad and at last reports was in Switzerland, satisfied to remain on neutral territory until a better opportunity was offered to return.

EACO FEATURES READY

Announce First Production of New Company Which Will Feature Edwin August

"Below the Dead Line" is the title of the first feature of Eaco Films, a new organization, which will feature Edwin August, late Universal star. The company's initial production is in two reels, and it is the intention to produce for one of the regular programmes two multiple reel photoplays and single reel comedies per week.

Edward B. Anderson, a brother of G. M. Anderson of the Essanay Company, and Edwin August are the heads of the new firm, which has taken offices in the World's Tower Building. Mr. Anderson is business manager of the concern, and is now in negotiation with representatives of the various programmes for distributing Eaco Films.

Associated with Mr. August in the producing end of the company is a strong cast of photoplayers. Edward J. Piel, who previous to this engagement played leads at the Lubin studio for two years, will be prominent in the pictures. Charles B. Ross, whose last two legitimate stage appearances were in "Within the Law" and "The Traveling Salesman"; Ann Derson, Hal August, Etta Raynot, Mabel Japot, and Master Edward Charles are included among the players.

The publicity and advertising department is under the supervision of Bennie Zeidman, who resigned from a similar post with the Liberty Motion Picture Company of Philadelphia to join the Eaco ranks.

FIRST STORY OF LUBIN SERIAL

"Lord Cecil Intervenes" will be the first story of the new Lubin serial, "The Beloved Adventurer," in which Arthur Johnson will be featured. In the initial instalment, Emmet Campbell Hall, the author, has provided Lord Cecil, portrayed by Arthur Johnson, with rare detective ability, which enables him to rescue a beautiful girl from the clutches of an adventuress.

NEWCOMER IN INDUSTRIAL RANKS

The Home Feature Film Company is a newcomer in the industrial motion picture field. Norman R. Buckly and M. F. Jolliffe are the principals in the new organization, which has taken offices at 14 East Thirty-second Street, New York City.

WARNER A SUFFRAGE STAR

Adolph Zukor Permits Star of "Lost Paradise" to Aid Suffrage Cause

H. B. Warner's screen debut in the Famous Players' production of "The Lost Paradise" has proved more far-reaching than he could ever have expected. As a result of his work in that drama of capital and labor by Ludwig Fulda, the star has been selected by prominent suffragettes of the country to play the principal role in a special picture to aid the equal rights advocates.

This compliment to a film producing company and one of its stars is revealed in the telegraphic correspondence between Mrs. Medill McCormick, the noted suffrage leader of Chicago, and Adolph Zukor, president of the Famous Players Film Company, given for publication with Mrs. McCormick's sanction.

In "The Lost Paradise," H. B. Warner portrays the role of the loyal factory superintendent, who is the central character in the gigantic struggle between the two master forces of modern industry and who strives to reconcile the contending elements. It was this role and its vigorous enactment that suggested to the suffragist leaders Warner's unusual adaptability for a similar characterization devoted to the suffrage cause.

Mrs. McCormick, after obtaining the permission for this purpose of George C. Tyler, of the Liebler Company, under whose management H. B. Warner appears on the stage, found it necessary to secure the consent of Mr. Zukor, who controls the exclusive film services of the star. The film producer was at first reluctant to give the suffragist leader his sanction, fearing it would provide unfair competition for the theaters that had booked the Famous Players-Warner production, and wired Mrs. McCormick his reasons for declining, explaining to her his duty to the exhibitors. Upon the receipt of an earnest wire from Mrs. McCormick, however, in which she said: "We are depending upon your broad outlook and your sympathy for big movements to help us in this matter," and upon her promise to explain through as many mediums as she could reach that the film production she contemplated would not be exhibited to compete with the contemporary film drama, but would be presented to special clienteles with the advertised announcement that the subject was not a dramatic production or commercial enterprise, but solely as a suffrage argument, Mr. Zukor overcame his early scruples and telegraphed his permission for the star's appearance in the suffrage play.

Through this promise by Mrs. McCormick, the suffrage film becomes in effect a nation-wide advertisement for "The Lost Paradise" and its star. The suffrage film will be exhibited throughout the country between now and the November elections.

PATHE PRODUCING ABROAD

Word has been received at the New York offices of the Pathe Company that some of the firm's French studios are still producing pictures regardless of the war. There are a sufficient number of actors exempt from military service to insure a supply of pictures provided actual battles do not gather too close to the studios. In addition to this, there was also on hand at the time war broke out a sufficient number of negatives to meet the demands of the American market for some time without the necessity of new productions.

WILBUR IN VAUDEVILLE

Following his success at Dale's Theater, 116th Street, New York, last week, Crane Wilbur has signed up for two more weeks at the Halsey and Fifth Avenue theaters in Brooklyn. All three theaters are United Booking Office houses and there are rumors that big time vaudeville may soon present the Pathe star on a tour of the larger houses.

LUBIN

MONDAY RELEASE BEGINS SEPTEMBER 14th

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A Special Series of 15 Single Reel Dramatic Photoplays

Written by EMMETT CAMPBELL HALL

Featuring ARTHUR JOHNSON and LOTTIE BRISCOE

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LUBIN MANUFACTURING COMPANY, - - - - Philadelphia, Pa.

CHICAGO OFFICE, 164 West Lake Street

NEWSY NOTES

Lewis J. Selznick, of the World Film Corporation, left New York late last week for a business trip which will bring him to Cleveland, Buffalo, Detroit, Toronto, and Montreal.

Harry Young, who has been in the picture business in Hartford, Conn., has taken charge of the Loomis Opera House, Willimantic, Conn., and will run feature pictures there on days when no legitimate road attractions are booked for the house.

Prohibition advocates in Ohio charge that the censor board of that State has cut out so many scenes in "Ten Nights in a Barroom" that the picture's value in their fight on the "wets" is greatly decreased. "Dry" leaders made the same charge after the censors had finished with "John Barleycorn."

Lubliner and Trinz, controlling a number of theaters in Chicago, have contracted for a series of George Kleine features. At the opening of the new Biograph and Vitagraph theaters, controlled by them, Kleine's "Quo Vadis?" "Antony and Cleopatra," "Last Days of Pompeii," "Between Savage and Tiger," and "The Lion of Venice" were among the subjects shown to favorably introduce the houses.

Following "The Virginian," shown this week at the Strand Theater, the next Jesse Lasky release on the Paramount programme will be "The Making of Bobby Burnit," with Edward Abeles and Bessie Barriscale in the leads.

P. J. Byrne, a coroner of Cleveland, after getting his first view of the under-water pictures recently shown in Cleveland, decided that the pictures were an infringement on an old patent of his and notified his lawyer in New York to investigate. Dr. Byrne values his invention at $5,000 a week during the life of the film.

"Neptune's Daughter" opened an indefinite run at Weber's Theater last Saturday, bringing Annette Kellermann back to Broadway once more.

Arthur S. Hyman has been transferred from the management of the New Orleans office of the World Film Corporation to the management of that company's Atlanta office.

The Picture Playhouse Film Company has opened a Chicago office at 5 South Wabash Street. S. C. Bestar, who has had long experience in the Chicago field, is in charge of the office. His first coup was the signing up of the Star Theater, a Madison Street feature house, for first run on all Picture Playhouse features.

NOVELTY COMPANY BUSY

Demand for War Slides Is Especially Heavy in Canada

Demands for the series of war slides put out by the Novelty Slide Company is especially strong from Canada, where the martial spirit seems to hold full sway, according to J. F. Coufal, of that company. The Sydney Amusement Company, of Canada, operating high-class photoplay houses in Sydney, East Sydney, Sydney Mines, and Glace Bay, has secured the exclusive Nova Scotia rights to all issues of the slide company's new pictorial. Canadian exhibitors in other parts of the Dominion are booking direct in large numbers.

The Bijou Theater, on Broadway, New York city, is featuring the slide views of the war with success. The Laemmle Film Service Exchanges in Minneapolis, Chicago, and Omaha have also contracted for the rights in their territory. In Indianapolis the rights have been secured by R. D. Hornaday.

QUAKER REEL FELLOWS

Philadelphia Film Men Form Organization and Plan to Erect Club House

Film men of Philadelphia and adjacent territory have formed a social club, to be known as the Reel Fellows, and are already talking of building a permanent clubhouse. At the first business meeting held at the Ridge Avenue Theater, the following officers were elected:

E. L. Perry, president; S. Libros, first vice-president; Benn Zerr, second vice-president; Sigmund Lubin, third vice-president; Howard G. Bobb, fourth vice-president; William Fox, fifth vice-president; Jack Levy, treasurer; Jay Emanuel, secretary. In addition to the officers, the following are on the Board of Directors: Stanley Mastbaum, Joseph Hebrew, Lewis Swash, and Dave Sablosky.

After the election of officers a motion picture of the first outing of the Reel Fellows to Atlantic City held recently was projected.

VIVIAN RICH, WILLIAM GARWOOD, AND JACK RICHARDSON, OF THE FLYING A COMPANY.

In a Scene from "The Cocoon and the Butterfly," Released Sept. 14.

NEW THEATERS

Photoplays have a luxurious new home in St. Louis in the Victoria Theater, recently completed. The Victoria is located at Delmar and Grand avenues, and was erected at a cost of $150,000. It is in reality the St. Louis home of the German drama, but only Sunday nights are given over to performances in that language, as that photoplays are covering in its theater the balance of the week. The seating capacity of the Victoria is 1,600. Feature pictures will be the attraction, starting with the week of Sept. 6, when Annette Kellermann in "Neptune's Daughter" was the offering. W. D. Cave is manager of the house, with Leo McManus as New York representative.

So extensive are the alterations recently completed on the Broadway, Salt Lake City, that that house comes under the classification of new photoplay theaters. At a cost of over $30,000, the Broadway was entirely redecorated in the Moorish style, a new ventilating system installed, and lighting accessories of the latest type added.

Baltimore's newest motion picture theater is the Edmondson, Edmondson Avenue and Pulaski Street. The theater, which seats 500, is running a General Film programme.

The Saxe brothers, John R., Thomas, and William, are the proprietors of the new Saxe Theater, Minneapolis, which has been built at a cost of $150,000 and is equipped solely for motion pictures. Sept. 3 was the date of opening of the new playhouse, which is located on Seventh Street between Nicollet and Hennepin avenues. The Saxe brothers also conduct the Lyric, Minneapolis, seven theaters in Milwaukee, two at Kansas City, and have just completed a new house at Peoria, Ill.

Atlanta, Ga., is now boasting one of the handsomest photoplay theaters in the South, the new Strand, of which Gartrell Hemperley is manager. The Strand is located at 56 Peachtree Street, and seats 600. A nine-piece orchestra is one of the attractions. The Mutual programme will be used except on feature days, when Eclectic multiple-reel pictures are used. Eclectic's "The Boundary Rider" opened the new house. The next Eclectic bookings are "The Spirit," "The Last Volunteer," "When Kings Ruled."

Another new Minneapolis motion picture theater is the handsome New Palace, on Hennepin Avenue. Reuben and Kinkelstein, managers of the new Grand, will also control the destinies of this house.

IRVING CUMMINGS IS SEEN AS THE PRINCE IN "THE LAST VOLUNTEER."
A Timely War Drama Produced by Pathe for the Eclectic Company.

CENSORS IN MIX-UP

Ohio Law Went Into Effect, But Board Could Not Provide the Official Stamp Law Requires Film to Carry

CINCINNATI (*Special*).—Motion picture men in Cincinnati passed an anxious day last Tuesday, when the new censor law at last went into effect. Most of the exchange men were wondering if they could pass through the day without being arrested for alleged violations of the law, for though the board has had six months in which to get ready for business, when the momentous day came they were not able to provide the stripe of film bearing the official O. K. and which the law says every picture must bear. The censors viewed the pictures, passed them, took the dollar fee, but were unable to provide the O. K. The penalty for violation of the law is a fine of from $25 to $300, 30 days' to year imprisonment, or both, for each offense. But apparently the censors decided to make the best of a bad bargain, for to date no arrests have been heard of, though many feet of film without the O. K. are said to have been shown.

"To exhibit films without this leader, according to statements made by Chairman Harry Vestal, of the State board, constitutes a violation of the law," said C. C. Hite, local manager of the Mutual Film corporation, and a brother of the late C. J. Hite, who was killed recently in an automobile accident in New York. "We have a great number of films on circuits throughout the State," said Mr. Hite on Tuesday, "which do not bear these captions. The 'leaders' have been paid for at the rate of $1 each, but have not been furnished by the board. I talked to Mr. Vestal over long distance telephone yesterday, and he said that these films should be recalled and held until the 'leaders' were affixed. This would be impossible. There are in our office more than 100 reels of film, which have been approved by the State board, but for which we have not received the 'leaders.' These leaders, according to the law, must cover at least five feet of film, and if torn or lost must be replaced at a cost of $1 each. I do not know what will happen. The exhibitors have been furnished with these films and they will have to stand the prosecution if there is any. We have done our best to have the films passed, but it is not our fault that the State board has not furnished our leaders."

August Miller, manager of Warner's Features, and Edward T. Lux, manager of the Universal Film Company in Cincinnati, said that they had been informed that approved films might be shown without the leaders if the file number of each film were shown by the exhibitor on a separate slide, stating that the film had been approved.

Secret inspectors in the employ of the State board were in Cincinnati and every other important city of the State to watch all film shows and see that the law was not violated on the first day it went into effect.

INSPECT BLACKWELL PLANT

New Studio and Factory of Favorite Players Entirely Up to Date

Carlyle Blackwell was last week host to a party of fifteen Los Angeles film men, who inspected the new Favorite Players' Film Company plant at Ebendale. The studios and factory building, which were built under the supervision of Carlyle Blackwell, are strictly up-to-date in every respect.

The factory building is one hundred feet wide by sixty feet deep, two stories high, and absolutely fireproof. The interior of the studio is forty feet high and almost entirely glass inclosed. A tank twenty-five feet wide has been constructed for water and trap scenes.

All of the features of the Favorite Players' Company will be released through the Alco Company, of which Al. Lichtman is general manager. The second release of the company, just announced, is to be a film adaptation of Richard Harding Davis's "The Man Who Could Not Lose."

EDISON'S NEW DIRECTORS

Two new directors have joined the Edison staff recently. One is Charles Ransom, who is producing comedies, two of which, "Father's Beard" and "Seth's Sweetheart," will be released early in October. Roland West is the other director. He comes to the Bronx studio after lengthy stage experiences under David Belasco, and was influenced to work there by his father, William West, who plays many of the leading parts for the Edison Company. Mr. West's first release will be a drama, "A Transplanted Prairie Flower," which will be seen in the beginning of next month.

ARTHUR ROUSSEL SERIOUSLY ILL

Arthur Roussel, vice-president of Pathe Freres, is seriously ill at his residence in West New York. His many friends among the trade are anxiously awaiting signs of improvement.

N.Y.M.P. RENEWS CONTRACT

Satisfactory Agreement Reached Which Will Keep Releases on Mutual Programme

An announcement made at the offices of the Mutual Film Corporation last Saturday brings the news that the contract between the New York Motion Picture Company and the Mutual Film Corporation has been satisfactorily renewed, so that the company's brands will continue to be released under the Winged Clock standard. The official statement follows:

"The existing arrangements of the Mutual Film Corporation and the New York Motion Picture Corporation for the marketing of Keystone, Broncho, Kay-Bee, and Domino films are to continue in the future as in the past. The renewal of the contract, which expired in August, has been the subject of much discussion ever since Messrs. Ince and Sennett came to New York six weeks ago. A renewal has been arranged on terms highly acceptable to all concerned."

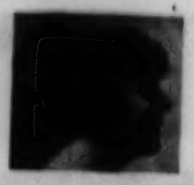
BAN "CHIMNEY SWEEPS"

Chicago Censor Board Rejects Picture That Three Others Had Passed

CHICAGO (*Special*).—"The Chimney Sweeps," a five-reel production released by the Picture Playhouse Film Company, has been refused a permit for exhibition by the Chicago Board of Censorship. The same picture has been passed by the National Board of Censorship, the Pennsylvania Board, and the Montreal authorities.

The picture has been playing successfully in Philadelphia, New York, Montreal, and other large cities, but when the Chicago Board viewed it they flatly rejected it on the ground that no reference must be shown on the screen to an illegitimate child, and the entire play must be revised.

Santa Ana, Cal., is to have a new $35,000 photoplay theater which will seat 2,000. Santa Ana and Los Angeles capitalists are interested.



Direction of F. E. WRIGHT
NELL CRAIG
FEATURE LEADS
RELEASES:
A PEARL OF THE PUNJAB—3 reels
WHEN ROME RULED—5 reels
PATHÉ

KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
ADDRESS SCREEN CLUB

HENRY B. WALTHALL
IN
"HOMESWEET HOME" "THE AVENGING CONSCIENCE"
(In preparation) "THE CLANSMAN"

ANNA LUTHER
LUBIN
THE CHANGELING—2 Parts; THE DEBT; THREE MEN AND A WOMAN; THE MAN FROM THE SEA.

KEMPTON
THIRD YEAR
LUBIN
DIRECTION OF
G. W. TERWILLIGER
Current Releases—
The Daughters of Men
The Changeling
When Conscience Calls
E. GREENE

WEBSTER CULLISON
AMERICAN-ECLAIR
MANAGING DIRECTOR IN-CHIEF
ECLAIR FILM CO.
4 Stock Companies
Studios—Tucson, Arizona
LUCIE K. VILLA, LEADS

ELEANOR BLANCHARD
LUBIN PHOTOPLAYS
CURRENT RELEASES
The Trunk Mystery The Living Fear
Direction of Joseph W. Smiley

WALTER EDWIN
Director for
The Girl Who Put the Movin' Pictures
UNIVERSAL FILM CO.

Late Releases: "THE CHANGELING"
"THE DEBT"
"THREE MEN AND A WOMAN"
EARL METCALFE
Summer Studio NEWPORT, R. I.
LUBIN
Direction GEO. TERWILLIGER

GEO. A. LESSEY
Directing KING BAGGOT
UNIVERSAL FILMS IMP BRAND

Heard in Little Italy
"Beppo, you be gooda boy or you no go to da Movina-pitch!"
"I no wanta go to da movina-pitch!"
"Whats-a-matta?"
"Aw, da movina-pitch no show Crane Wilbur to-day!"

Frank H. Crane
Director Imp Features

GOSSIP OF THE STUDIOS

HENRY B. WALTHALL,
Star of Griffith-Mutual Films.

ANNA LUTHER has been engaged to play the leads for Ben Wilson and is now at work on a series of pictures at the Victor studio.

THEODORE MARSTON and a company of Vitagraph players have returned from a four weeks' stay in the Catskills, where they have produced several Vitagraph pictures, "Regan's Daughter," "Within an Ace," and "The Love of Pierre La Crosse." In the company are Dorothy Kelly, James Morrison, George Cooper, John Costello, and Reggie Lyons, the cameraman.

ESTELLE MARDO COFFIN, a recent addition to the Vitagraph forces, has taken to herself a professional name. She will be known in the future as Estelle Mardo. Miss Mardo has been playing opposite Maurice Costello and will probably continue to do so for some time.

ON TUESDAY, Aug. 18, one of the hottest days of the year, Flora Finch was prostrated by the heat at the Vitagraph studio. She was hastily removed to her home, where the usual remedies brought her to, but she was obliged to stay home the rest of the week to insure her complete recovery.

ADELLA BARKER has been engaged by the B. A. Rolfe Film Company to play character comedy roles.

EDITH STOREY, the globe-trotter of the Vitagraph stock company, is now on her way to Labrador, where she is to take part in a nautical drama. Miss Storey expects to be gone a month on this latest journey.

JOHN INCE, of Lubin Inceograph connection, is a grafter. At least, he will exhibit at the coming Philadelphia Horticultural Society show a peculiar plant that is the result of over fifty painstaking graftings of various plants.

ALICE KNOWLANDS has said good-bye to Broadway, having left to join Webster Cullison's Eclair company at Tucson, Ariz.

MARGARITA FISCHER, of the Beauty films, has been very much distressed owing to the illness of her mother. She says that at times she felt like the clown in the story who was heart-broken but had to run in from the wings and face his audience with a grin on his face. Mrs. Fischer is improved but her family is still anxious about her.

FOR THE COMING Edison multiple, "The Ride of Paul Revere," many scenes were taken in Boston of the home of Paul Revere and the belfry tower of the Old North Church.

DIRECTOR G. P. HAMILTON, of the Albuquerque Company, is East on a business trip that will include a short stay in New York.

FRED GRANVILLE, a Pacific Coast cameraman, who went to the Arctic regions to take pictures for the Sunset Motion Picture Company, has had luck, and about fifteen thousand feet of film have already been received from him at Seattle. When last heard from Granville was in Siberia.

HARRY POLLARD was the recipient of a letter of congratulation on his handling of "Her Really Mother," by the author of the script, Hettie Grey Baker. "I am a very fortunate person to have my work given so sympathetic and dainty an interpretation," she writes.

WALTER LUNDINE, Frontier cameraman, is one of the youngest in the field. He's only twenty and has already been turning the crank for more than two years.

AUG. 29 was a day of celebration at the farm of John Ince, Lubin's creator of "Inceographs," the occasion being his birthday. Over two score guests, including many of the players from the studio, were entertained by the genial host.

OTIS TURNER, of the Universal Western studios, has moved bag and baggage to Lake Tahoe, in the California Sierras, where he will take a much needed vacation. Mr. Turner expects to rest till about October and then get back into the harness again.

EVELYN NESBIT THAW is now becoming a real Lubinite, having been at work at the Philadelphia studio for some time on the five-reel drama, "Threads of Destiny." Fred Mace has Mrs. Thaw under contract, and under a special arrangement with Sigmund Lubin will present her to the public. Mr. Mace and Director Joseph W. Smiley are jointly producing "Threads of Destiny," and incidentally Mr. Smiley is playing one of the greatest roles of his career as the chief of the Russian secret police.

IN A FORTHCOMING Eclectic feature produced by the Whartons, a trolley car runs wild and leaves the rails on a high bridge over a gorge, being dashed to pieces on the rocks below. To get this picture it was necessary to stop traffic on a trolley line for an hour, secure permission from a city to damage an iron bridge, and, of course, buy a trolley car outright. Thurlow Bergen, Elsie Esmond, William Riley Hatch, and M. O. Penn are among those in the cast.

OTTO MEYER, the sheriff of the Frontier Company, has a badly broken arm as a result of his horse stepping in a gopher's hole, and Jack Blakely, who took his place as sheriff of the Frontier dramas, is laid up by a caress of a mule's hind foot. It seems to be a dangerous thing after all to be a film sheriff.

FRANK MONTGOMERY AND MONA DARKFEATHER are keeping rather busy during their stay in New York. Last week the creators of Kalem Indian dramas were visitors at the Centaur plant in Bayonne, N. J.

EDGAR LEWIS, who staged "The Littlest Rebel," now meeting with much success, has gone to Bar Harbor for a brief vacation.

DR. H. L. STAFFORD, well known as a magazine writer and now connected with the scenario department of the Universal Western studios, has been assigned to the post of special scenario writer for the 101 Bison Company.

GEORGE LESSEY had a novel problem facing him in directing the latest King Baggot picture, "The Treasure Train." The story deals with the hold-up of a trainload of children. It was trouble enough for any director to secure the use of a complete train, including baggage and passenger coaches, but the greatest difficulty came in getting the children to fill the train. Arrangements were made with various orphan asylums to give the kiddies a day in the country and 250 were the guests of the Universal for the day. The only work the children had to do was to be aboard the train when the hold-up took place, and after that they enjoyed the country at will for the day.

DAVE THOMPSON, who for the past year has been casting the pictures and handling the extra people at the Thanhouser New Rochelle studio, will soon be seen on the screen again. The lure of the camera was too great for Dave, so he trained Frank Grimmer, an assistant director, to step into his position.

NED FINLEY, of the Vitagraph Company, who met with an accident while producing pictures at Hendersonville, N. C., a couple of months ago, has now taken up the work where he was obliged to leave it before his sickness. Last week Mr. Finley left New York with a company of Vitagraph players to finish "O'Gary of the Royal Mounted." He will remain away about ten days.

WILLIAM V. RANOUS, the Vitagraph player, is now with the Western company at Santa Monica, Cal.

CURRENT PHOTOPLAYS BY LUBIN AUTHORS

LAWRENCE McCLOSKEY
SCENARIO EDITOR
The Drug Terror (5 Parts)
The Changeling (3 Parts)
Officer Jim (4 Parts)
Adaptations—The Wolf
The Daughters of Men (3 Parts)

GEO. W. TERWILLIGER
AUTHOR—PRODUCER
The Erring
Produced—By Whose Hand?
Three Men and a Woman (5 Parts)
RAYMOND HITCHCOCK IN
THE RINGTAILED RHINOCEROS

ROMAINE FIELDING
Author—Actor—Managing-Director
Colorado Springs, Colo.
Love and Flames
The Kid's Nap—The Dreamer
The Heroes of War (5 Parts)
In preparation—Edwin Arden in "Eagle's Nest."

CLAY M. GREENE
In preparation—The Patsy Bolivar Series of Motion Photoplays
Coming Productions—The House Next Door—The Fortune Hunter

HARRY CHANDLEE
The Last Gold of Dead Valley (2 Parts)
Coming adaptations—Eagle's Nest—The Ragged Earl—The Filet

SHANNON FIFE
The Question and Answer Man (3 Parts)
The House of Darkness (3 Parts)
The Heart Rebellious (3 parts)
The Better Man
The Man With a Future (3 parts)

EPES WINTHROP SARGENT
He Woke Up in Time
He Wanted Work
Tough Luck—He Was Bad
The Cook Next Door
A Fatal Card—Making Aunty Welcome—Sometimes at Work—Who's Boss

EMMETT CAMPBELL HALL
15 Photoplays and Book—THE BELOVED ADVENTURER Series

AL. E. CHRISTIE
PRODUCER OF
NESTOR COMEDIES
UNIVERSAL FILMS

JOHN E. INCE
CREATOR OF LUBIN INCEOGRAPHS
INCE'O'GRAPH: noun; A drama of silence that speaks.
—Standard Dictionary
Examples: THE FALSE SHADOW; THE ERRING; THE HEART REBELLIOUS

FRANK POWELL
FEATURE DIRECTOR
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GILES R. WARREN
Producer of Feature Films
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MARSHAL NEILAN
Managing Director
KALEM CO. Hollywood, Calif.

FINGER OF FATE
HENRY J. VERNOT
Author and Producer
PATHE FRERES
DETECTIVE CRAIG'S COUP

CAROL HALLOWAY
Eclair Co. LEADS Tucson, Ariz.

WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

AFTER THE SHOOTING OF TRAMPAS.
As Shown in Lasky's Screen Production of "The Virginian."

LASKY'S "THE VIRGINIAN"

Comedy and Drama Blended Well in Latest Lasky Production Featuring Dustin Farnum

Drama in Five Parts. Adapted by the Jesse L. Lasky Feature Play Company from a Novel by Owen Wister. Released Through the Paramount Pictures Corporation.

The Virginian ..... Dustin Farnum
Steve ..... J. W. Johnston
Uncle Hughey ..... Sidney Deane
Trampas ..... Billy Elmer
Molly Wood ..... Winifred Kingston
Stage Driver ..... James Griswold
Spanish Ed ..... H. B. Carpenter
Shorty ..... Tex Driscoll

Drama, comedy and photographic spectacle are the triple alliance met in the picturisation of Owen Wister's story. They win out very easily. The strength of the dramatic and spectacular elements were to be expected; but comedy is a less familiar attribute of virile tales of the West. Needless to say, it adds immensely to the entertainment value of a film, even when the director is dealing with a more or less serious subject. By actual count, there were ten general laughs in the crowded Strand Theater when the picture was run for the first time. They came in the opening reels as a spontaneous tribute to the clever handling of situations not at all extraordinary in themselves.

The Virginian, for example, resents his assignment to a bed already occupied by another cowboy, so he thinks it wise to become an intolerable bedfellow. He crawls under the blanket without removing his spurs, and tosses restlessly. The prior occupant of the bed wastes little time in vacating; but he only jumps from the frying-pan into the fire, for the cowboys have arranged a little hazing party for the night's entertainment. Then there is the incident of the intoxicated stage-coach driver, whose lone passenger is Molly Wood, the new school mistress bound for Bess Creek. The Virginian rides up in time to find Molly imprisoned in the coach, and the coach sunk hubs deep in the sand of a bubbling stream. While the girl is being carried to the bank, the driver stumbles helplessly about in the water and finally seats himself resignedly on the step of the coach, quite indifferent to what may happen. Usually intoxication is offensive rather than amusing, but the natural playing of this scene makes it legitimately funny. The humorous *piece de resistance*, however, is elaborately planned for the culmination of a barbecue given in honor of Molly. The babies of the mothers in attendance having been deposited in one room, the Virginian thinks it would be a merry prank to shift their garments, thereby causing a general mix-up in the distribution of the infants. Success crowns the scheme.

So much for the causes behind the surprising number of laughs in "The Virginian," which has still greater strength in the other factors of the triple alliance. Through the stage play, as well as the book, the essential facts of the story have been pretty well circulated—how Molly Wood became the school mistress in Bess Creek, Wyo., where she meets the Virginian; how the Virginian's best friend, Steve "goes wrong" and becomes one of a band of cattle thieves that numbers Trampas, Spanish Ed, and Shorty; how the Virginian is compelled to assist in the hanging of Steve; how the entire band is run to earth, and how the cowboy wins the love of the pretty school teacher. Obviously there is an opportunity here for as extensive a depiction of the West of romance and fiction as a producer cares to give. Directors Cecil B. De Mille and Oscar C. Apfel have been very careful about the physical attributes of the production. One always receives the impression of a great, free, invigorating country where questions of right or wrong are argued with gunshots. The round-up is an actual round-up photographed on a California ranch. Cow-punchers for the time being turn actors and assist the players on the Lasky roster.

There is dramatic force in the building up of the story and almost continuous pictorial beauty in the scenes through which we see the fugitive cattle thieves, pursued by the Virginian and his comrades. Mountain defiles, dense forests, yawning canyons follow each other in rapid succession. Night falls with the thieves still at liberty and camped near the summit of a heavily wooded mountain, the glow of their fire acting as a beacon for the cowboys in the valley many miles away. They follow the trail up the mountain side, surround the thieves and capture two of them. The photography and tinting in these scenes is superb. To avoid the gruesome spectacle of Steve and Trampas hanging from the limb of a tree, the audience is shown preparations for the hanging, and later the shadows cast by the two dangling bodies. The suggestion of this scene is hardly less harrowing than would be the actual sight of suspended bodies.

By nature and histrionic method, Dustin Farnum is admirably qualified to lend manliness to the strong character of the Virginian. He is given excellent support by J. W. Johnston as Steve, H. B. Carpenter as Spanish Ed, and Winifred Kingston as Molly. It is a well-acted picture and a consistently artistic one. Practically all of the film is attractively tinted. D.

"TOO MUCH UNCLE"

Two-Part Comedy Produced by Ralph Ince for the Vitagraph Company. Scenario by Joseph Allen and Marguerite Bertsch. Released Sept. 5.

Uncle Joe ..... Albert Roccardi
Henry, his nephew ..... Ralph Ince
Billy, Henry's friend ..... Billy Quirk
Grace ..... Anita Stewart
Emily ..... Lucille Lee

The principal fault of this comedy is that it is not long enough; it is a long time since so enjoyable a Vitagraph comedy has been released. Its entire two reels, and especially the last fifteen hundred feet, are a continuous echo of laughter. Its continuity is a marvel; its cast another marvel. Between Billy Quirk, Ralph Ince, and Albert Roccardi, and the two girls, Anita Stewart and Lucille Lee, it would be almost impossible to find a better selected cast.

The two friends awake in the pink of the morning by the aid of several eye-openers and a squirting bottle of seltzer. Thought reviving the old sores, he wonders by the outloud process how he can get any more money from his rich uncle. His friend, Billy, advises him to wire his uncle he is married. This he does, and uncle wires back to expect him at any old time, as he wishes him to inspect his new niece.

This much settled, Henry, his nephew, goes to call on Emily, the girl of his choice, and propose marriage as solving the problem of having a wife to present to his uncle. Her father refuses, and he arranges an elopement with the girl for 7.30 that night. Later in the day, Billy and his wife come to call, when the door bell rings and uncle is perceived outside.

The ensuing events where his friend's wife pretends to be his wife and the friend makes up as the butler, are all of the funniest. Lastly, the girl who waits to elope comes to bring on the climax, and uncle is persuaded to forgive. F.

"THE HOUSE NEXT DOOR"

Barry O'Neill Makes Thought-Compelling Photoplay of J. Hartley Manners's Strong Drama

Lubin Photoplay in Five Parts. Based on a Drama by J. Hartley Manners. Directed by Barry O'Neil.

Sir John Cotswolt ..... Edwin Barbour
Lady Cotswolt ..... Mrs. George W. Walters
Cecil Cotswolt ..... Gaston Bell
Ulrica Cotswolt ..... Ethel Clayton
Isaac Jacobson ..... George Soule Spencer
Rebecca Jacobson ..... Florence Williams
Adrian Jacobson ..... Joseph Kaufman
Esther Jacobson ..... Frankie Mann
Hon. Clive Trevor ..... Ferdinand Tidmarsh
Mr. Sharp, solicitor ..... Peter Lang
Vining, the butler ..... Edwin B. Tilton
Lewis, operatic agent ..... George Trimble

Motion picture audiences may not recall the theme of "The House Next Door," in which J. E. Dodson was starred a few years ago. It is a vital one and fully as pertinent in this country as in the England of the story. What happens when a poor, hard-working Jew moves next door to a proud, extravagant Christian? On one side is an inherent dislike, on the other propinquity with its assimilative tendency. How long will it take for the two households to adjust themselves to the inevitable? About one generation is the limit set in Mr. Manners's play, but it will be a period of strife, sorrow and humbled spirits. Naturally, the author deals with a concrete case, but the theme is general. Every American town has its Sir John Coltswolts and its Isaac Jacobsons, waiting for their children to bring them together over the barriers of creed and caste.

Such, then, is the material Barry O'Neil wove into a drama of race prejudice, domestic unity and social change. He did it so well that the picture strikes a rare note of sincerity and in consequence becomes both interesting and suggestive. "The House Next Door" belongs in the select number of photoplays which give coherent expression to a story founded on character. The two families and their retainers are not dummies fitted into situations; they create the situations themselves, and we see how and why right from the day Sir John Coltswolt berates his neighbor and the Jew, with the patience of his kind, works hard and abides his time. It may be noted that Director O'Neil has succeeded in presenting the two antagonistic men in an equally sympathetic light. There is no ridiculing of racial traits, no offensive exaggeration to gain effects.

In all respects this is a very free adaptation of the play, without for a moment violating the idea of the original work. The result does not suggest an adaptation at all, but a story written primarily for the screen and utilizing its possibilities for clear narration. A long period of years is covered without giving the impression of disjointed action. The film seems excellently balanced, devoting, as it does, an appropriate amount of space to the various phases of a very full story, starting when Jacobson is a poor furniture maker living next door to Sir John Cotswolt. Sir John punishes his children, Cecil and Ulrica, for playing with the Jacobson offspring, Adrian and Esther. At that time the youngsters see no reason why they should be kept apart, nor does their viewpoint change with increasing age.

As the years pass, Sir John loses his fortune, whereas the humble furniture maker becomes the wealthy Sir Isaac Jacobson. The stubborn nature of the English aristocrat remains adamant. His grief at the suggestion of marriages between his children and those of Jacobson is pitiable. He fights bitterly, but the stone on which he built his house is crumbling. At every point he is confronted by the successful Jew. Running through the final reel and supplying the actual catastrophe with which the picture ends, is an effective piece of symbolism. A broken drain undermines the foundation of Sir John's house, and every now and then we have flashes of workmen attempting to mend it. While his children are attending a reception in the Jacobson home, the wall gives way and Sir John is buried under the debris that fills the excavation. On his deathbed the broken aristocrat shakes hands with Jacobson for the first time in his life.

Of the many finely staged scenes, the one showing a crowded opera house merits particular praise. Edwin Barbour as Sir John and George Soule Spencer as Jacobson give excellent performances of the most prominent figures in a long cast that includes such able players as Ethel Clayton, Joseph Kaufman, Gaston Bell, Peter Lang, and Frankie Mann. Everybody concerned may look with pride at "The House Next Door." D.

"THE GAMEKEEPER'S DAUGHTER"

Two-Reel Drama Produced by the Domino Company from the Scenario by Richard V. Spencer. Screened by George Hebart. Released Oct. 1.

Mary, the daughter ..... Rhea Mitchell
The Gamekeeper, her father .. George Osborne
The King ..... Arthur Harrel
The Princess ..... Margaret Thompson
The Court Jester ..... Shorty Hamilton
Coberley, the king's attendant ..... Thomas Chatterton

"The concern over the person of his royal majesty reflects the care, in this drama of the early seventeenth century, with which the producers have tried to stage the picture in its every part. The title suggests the general trend of the story, for kings have a way of falling in love with the pretty daughters of their gamekeepers. But when such a determined monarch as this fails to admiring any woman, the result turns out to be tragic for some one.

The cast is well chosen and their costumes are appropriate. The most interesting figure, one that in its complete absorption in the part he creates will deceive his nearest friends, is "Shorty" Hamilton as the Jester. With legs that the proverbial pig might gallop through, with bent back, with an ingratiating smile, he passes easily for the character he essays. It is only with a scanning of the cast afterwards that one realizes that Mr. "Shorty" Hamilton has added one more successful role to his credit, and one almost wishes, with his assuming of these more dignified roles with such success, that he would eliminate the sobriquet which may stand him in good stead for the "Western" pictures.

The King, during the downpour, happens into the hut of his gamekeeper, who assuredly would not have been away had he known his sporty master were in the vicinity. His shooting at the man who seeks to kiss his daughter nets him imprisonment, while the girl is led away for the King's pleasure.

Coberley, the attendant of the King, falls in love with the girl whom he helps escape from his impending visit; he takes her to his own cottage disguised. He also plans for the father to escape. The jester accidentally sees the marriage of the girl and reports to his royal master. The latter sends men to kill the girl. While the young couple and the gamekeeper are escaping to the Colonies the men stab the girl, whom they find in the cottage. This is the daughter of the King who, thrown from her riding mount, has limped to Coberley's house. F.

AN INCIDENT IN "A TIGHT PINCH," BEAUTY FILM, SEPT. 22.
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NEW VITAGRAPH BILL

Cissy Fitzgerald Provides Comedy in "The Win(k)some Widow" —Action Galore in "413"

"413"

Melodrama in Three Parts. Written by Donald T. Buchanan and Directed by Ralph W. Ince. Presented at the Vitagraph Theater.

Elaine Hall, the smuggler chief's daughter, Anita Stewart
Tina ..... Julia Swayne Gordon
Raymond Davis, of the Secret Service Police, Harry Morey
Mr. Hall, a jeweler, head of a gang of diamond smugglers ..... Anders Randolf
Baron Barcellos, a smuggler .. Harry Northrup
Sub-Chief ..... Paul Scardon

Something will have to be done about the high cost of making motion pictures. It keeps going higher, and directors are so destructive. Not long ago they were content to make their railroad accidents out of an old automobile and a wheezy locomotive, which generally was not greatly damaged in the collision at the crossing. Only a few hundred dollars' worth of automobile was hurled into the ditch. Mere child's play that, good enough for an "infant industry," but too tame for the sophisticated youngster of the present. An engine and three coaches must be sacrificed to the god of spectacles. They must be tossed down an embankment in a cloud of steam and smoke, and after the boiler of the engine explodes the cars must burn, just like they used to burn every little while beside the tracks of the New Haven road. All this must happen to raise the ante of previous wreck producers, and it does happen in Ralph W. Ince's production of "413," a gripping melodrama from the start and an astoundingly thrilling one at the finish.

While the railroad disaster is the big scene, and the one that suggests the increasingly high cost of making motion pictures, it is by no means the only conspicuous asset of the photoplay. Donald J. Buchanan wrote the scenario for a tense melodrama, in which the fascination of crime on a large scale is never lacking. There is an air of mystery about it all, and a constant impression of impending disaster, made inevitable by the relationship of the characters. The curiosity of the audience is piqued by suggestive bits of information. Little by little the true nature of the characters is revealed and the situation tightens to the breaking point. Throughout the picture something is always at the breaking point and therein lies its grip. One constantly watches the screen with close attention for fear of missing an important happening. Nothing is a foregone conclusion in "413."

Mr. Hall, a jeweler, leads a double life of which his daughter Elaine has no suspicion. He is at the head of a reputable concern, and at the same time, known as "413," he is the chief figure in a league of smugglers. Hall and his daughter return from Europe on the steamer with Baron Barcellos, a smuggler, and his accomplice Tina. The secret service police are warned to be on the lookout for Barcellos and Raymond Davis, in love with Elaine, is assigned to the case. At this time Hall and Barcellos know each other only as fellow-passengers, and the Baron, fearing detection, cleverly arranges to have Hall carry his jewels to the dock. They are secreted in a fountain pen. Later these same jewels are delivered to "413," whose identity is concealed behind a mask. Soon Barcellos schemes to wed Elaine and enlists the aid of Tina, who places Davis in a compromising position. But the smuggler does not really have the upper hand until he learns that Hall, the respectable jeweler and "413" are one and the same. The thrilling adventures following this discovery end with Hall's wild ride in the train he steals, and his death under the overturned locomotive.

Anders Randolf, Harry Morey, Anita Stewart, and Julia Swayne Gordon give very fine performances in this admirable production. D.

THE MOMENT FOR EXLANATIONS COMES.
The Climax of "The Win(k)some Widow," New Vitagraph Theater Feature.

"The Win (k) Some Widow"

Farce in Four Parts. Written by J. Stuart Blackton and Directed by Edmund Stratton. Presented at the Vitagraph Theater.

The Widow, a prima donna with a famous wink Cissy Fitz-Gerald
Cutey, her press agent ..... Wally Van
Her Husband ..... L. Rogers Lytton
Hughie, her manager ..... Hughie Mack
Jack ..... Donald Hall
Nini Tosca, her orchestra leader Nicholas Dunaew
Old Getpeks ..... Albert Roscoe
Her Maid ..... Edwina Robbins
A Ribulous Reporter ..... Harry Lonsdale
A Real Estate Agent ..... George T. Stevens

Cissy Fitz-Gerald is as merry a leader in a farcical turmoil as any company need wish to have. She can wink and smile and flirt her way through a four-part picture without becoming the least bit monotonous. Cissy's wink is justly famous; it is such a generous, knowing, inviting wink; and none of these qualities are missed by the camera. Miss Fitz-Gerald is the star of this production, and no mistake, although it includes a choice selection of Vitagraph actors, with Wally Van, Hughie Mack, L. Rogers Lytton and Nicholas Dunaew among them. All sooner or later succumb to the irresistible wink; therefore the story of "The Win (k) some Widow."

It might be called farce, but burlesque seems a better name for a large number of the scenes, in which restraint is shown the door that unbridled horseplay may go the limit. Cutey, the press agent for a nearly defunct musical show, learns that Cissy is returning from Europe, and believes that she will be their savior. So eager is he to place the actress under contract that he meets the liner in a motor boat and carries off his new star. In a finely staged theater scene we see Cissy's wink in action and its fearful consequences. Young men and old, the temperamental orchestra leader, the dapper press agent, the sleepy manager, the aged millionaire, all sorts and conditions, are won by a wink and a smile.

Then Cissy rents a pretty little apartment, and, to make it homelike, her admirers come laden with gifts. A cat, a parrot, a dog, a monkey, and two bear cubs are among the offerings placed at her feet; but they won't stay there, or anywhere else, for long at a stretch. She ends the evening with a menagerie and five engagement rings. The next evening the five admirers are hidden in various nooks of the apartment when Cissy's husband unexpectedly arrives. Before the rumpus ends, the house has been set on fire and flooded, waist high, by the firemen. Cissy and all of her men struggle to gain isles of safety above the constantly rising water. The situation is made highly ludicrous by the clever company, ably directed. There are no dry spots in the new Vitagraph bill. D.

PERKINS IN ANOTHER EDISON

Walter E. Perkins, who recently made his screen debut in the play with which his name is so strongly identified, "My Friend From India," has just returned from a few weeks at his home in Maine to start work on "Who Goes There?" for the Edison Company. Ashley Miller will direct the picture.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

RAYMOND HITCHCOCK AND LAWRENCE McCLOSKEY.

The Comedian Will Soon Appear in a Feature Photoplay Written by the Lubin Scenario Editor.

An editorial from the pen of Mr. Robert E. Welsh, editor of the motion picture department of THE DRAMATIC MIRROR, should be read carefully by photoplay authors and others. Under the caption, "The Reviewer's Thoughts," Mr. Welsh in the Aug. 19 issue gives the sum and substance of faults found in feature films. We deem the editorial worth the price of a year's subscription, for, in a nutshell, it presents the experiences and observations of a year's work as a reviewer. We recall one significant assertion: "A manufacturer will spend weeks choosing the players for his picture, his cameraman is carefully picked, and much thought given to the selection of a factory to develop his prints. He has not been niggardly with his director. But all this is but the framework, and of what use is it if the *foundation, his story, is weak?* Not every story can be stated to be good or bad before production, but every story on which money is spent deserves expert workmanship. Technicians like Frank E. Woods, Marguerite Bertsch, Lawrence McCloskey, or in the ranks of the directors, David Griffith, Barry O'Neil, Ralph Ince and the half dozen more have not studied the screen in vain. One-half the time that is spent in attempting to doctor a film in the cutting room after production would, if spent on the story before a scene had been taken, render a large percentage of the failures successful." And it's a truism that we have been hammering and riveting for some years. The story is the thing; the photoplay author is as important a factor in the worth of a production as the others: good photography, pretty backgrounds, careful production, are all essentials, but if the foundation of all, the story, is lacking, then all the rest is love's labor lost!

* * * *

Comedy and Then Comedy!

A very successful writer of burlesque comedy utilized five pages of note paper to explain to us the need of slap-stick stuff for the screen and argued that this sort of comedy was the salvation of the animated picture. To disabuse all possible misunderstanding, we admit that there will always be a certain demand for slap-stick comedy; that it has its place on the screen; that slap-stick comedy is difficult to write. We also assert that there is too much slap-stick comedy; that the chases and the burlesque policemen are becoming tiresome, to put it mildly; and that more originality must be brought to burlesque comedy if slap-stick pictures are to continue at all popular. Directors blame the present revival of slap-stick farce and chase pictures to the scarcity of real comedy material, the lack of versatility of some of the stars, the unwillingness of some producers to venture outside the conventional limits, and principally, the public's apparent approval of this variety of entertainment. One director said the other day: "The exhibitor finds that his patrons laugh when the screen comedian falls into a tub, or turns a hose upon his opponent, or when policemen topple over in columns like tin soldiers. The exhibitor hears the giggles of the children and the others, and he takes it for granted that all his patrons enjoy this sort of stuff. As a consequence, he will probably show from seven to ten such pictures a week, for the manufacturer is pleased to produce subjects that demand little expense." The far-seeing exhibitor satisfies his clientele with comedies which are out of the stereotyped style. He appreciates that an occasional comedy of burlesque type helps along the variety, but he will not insist on showing the old stuff as an integral part of the daily programme, for most of it is old stuff —everything possible in the "McCarthy's Mishaps" field having been overdone. Just as we predicted a revival of the popularity of the one-reel story, we predict a curtailment of slap-stick farce. The photoplay enthusiasts of the Middle West and elsewhere are asking for more comedy of another character. An editorial in the Columbus, Ohio, *Journal* is just one of many comments on the subject: "About the worst thing in plays and pictures is quite beyond the power of the censor to cut out. And that is stupidity. The rehashes of stupid old situations cannot be easily disposed of. The old grimacing, clowning and slap-stick which we are getting rid of on the legitimate stage have come back to plague us in motion pictures, and this sort of thing becomes stultifying to the mind. The better new motion pictures are clever and often invigorating. If the public could only be saved from the great threatening mass of the others!"

* * * *

Temperament.

The otherwise promising career of many a photoplay author has been cut short by temperament. Many of the talented are temperamental, and in our experience we have known of a number who have taken their first rejections to heart, although they later succeeded in the photo-playwright profession. We sometimes think that a method of encouragement should be devised by which the beginner who shows unusual talent could be stimulated to continue, notwithstanding the fact that his primary efforts have proven impossible. The chilly rejection slip has nearly proven the undoing of many who have later made their mark in Filmland. We understand perfectly that the busy editor has no leisure to write long and glowing letters to the tyro, but just the same, an occasional letter to the promising beginner has not proven to be seed cast upon stony ground. Any editor of ability appreciates this fact. The acceptance of her first script by the Vitagraph Company kept Miss Maibelle Heikes Justice in the field, which was not only beneficial to Miss Justice but also to Photoplayville. We consider her following communication of general interest: "In looking through the coming releases of THE MIRROR we came across the Vitagraph's six-a-week, and, lo and behold, slated for Aug. 13 was 'The Horse Thief,' the first effusion which ever came from my pen, and before I knew what a photoplay was! Since success has come in great measure I often wondered what had become of my 'Horse Thief,' but was always too timid to ask. Several times I ventured at my typewriter to offer another title for him to the Vitagraph Company, but each time tore up the letter, resolving to let him be released for all he was worth under his original caption. To show how an incident, I thought it a big one then, will start one on a new career, it was wholly upon the acceptance of 'The Horse Thief' that I took up writing plays. Had the script been turned down, I am so temperamental that I feel my photoplay efforts would have ended then and there and I should have kept solely at fiction. My literary agents were most enthusiastic at the time, but not over my taking up photoplays, and they have scolded and as good as told me many times since that I have practically sold my birthright to permit motion pictures to interfere with my fiction."

* * * *

Watched the Screen.

"The play," continues Miss Justice, "was sent in scenario form only, for I did not know how to write a photoplay, to say the least of technique. But the story was there, and I see it still carried out in the produced play. My only teacher was studying the screen, and at the time the cowboy and his six-shooter and his hard riding seemed to be in his zenith and all the editors were crying for 'punch,' 'punch,' 'punch.' I started out to conglomerate all that I saw on the screen and to give 'em the horse thief. So with many plays released and now under production, all written since 'The Horse Thief,' one certainly would want to see that release most of all. Thus, if other writers have wondered what became of their plays which have never been produced, the foregoing may illustrate that they may be booked at some time or other —so cease repining. Many have asked me whether the published short story or the released photoplay had the greatest compensation. We have the pleasure of laying away our magazine stories on file and have recourse to their printed pages and illustrations at will; are able, in fact, by these and our published books to keep record of our work. Herein lies the disappointment in writing the photoplay. We may stand in a studio and see its last resources drawn upon in order to make one of our scripts the so-called masterpiece, we may see it released upon the screen and find a review of the release afterward, but this, intrinsically, is all we have remaining of the production, its memory. To-day it is here; to-morrow it is gone. And it is to be regretted that all the beautiful pictures written by anyone have to go so quickly. The continual writing of photoplays also has its particular effect upon one mentally. It has always been my good fortune in life to meet many people, and now with one's mind so full of plots constantly, there are times when a fleeting thought of people who seemed to have lived, or a situation which impressed, come before me like something in real life to be recalled the next moment only as people created in imagination and who lived only in my photoplays. In comparison with writing fiction, there is this one great stimulus imparted by the writing of photoplays. I believe it is human nature for every one to feel that he wants to catch up with and overtake something. He has found his Waterloo in the film. This no doubt is the great incentive to the scenario writer who has had any success at all. The field is so limitless for plot creation, the call for work so unceasing, and here is each daily release whirling along through its short course to make room for others, that falling under the spell of its ever-rushing allurement, he hastens himself to following the flying film, and it cannot be done save by work. And so one's first fiction story one still has hoarded safely away in the magazine which published it, to show to one's grandchildren—while one's first photoplay is released months after its acceptance and one cannot always see it on its first run. The motion picture system, however, cannot be blamed. It is, no doubt, in these days of over-production the best system that can yet be maintained."

* * * *

Pertinent Pointers.

Please remember to inclose a stamped and self-addressed envelope with your inquiries.

Eastern Universal is in market for some good two-reel dramas and comedy-dramas with mostly exterior settings. Universal directors like stories to average about fifty scenes to the reel.

The Photoplay author who understands the limitations of the camera, and the meaning of the word "punch," should be the right hand bower of the director.

Always keep a carbon copy of your photoplay story. Should the original script become lost you can then have an accessible copy.

Definiteness, plausibility and logic are prime essentials in the writing of photoplays that sell.

Begin at the beginning and end at the ending of your story. Do not wander into the highways and byways. Blaze a straight trail and stick to it. Too many writers wander far afield, unconsciously deserting their plots.

* * * *

The Hall of Fame.

Phil Lonergan is the editor of Princess films. It has been widely heralded that others are serving Princess, but not so.

Bess Meredyth has been writing the working script of "The Trey of Hearts" story by Louis Joseph Vance. Why not the Meredyth name on screen, poster and in reviews?

Eleven reels in nine days is the latest record achieved by James Dayton, Western editor Universal. He also thinks opportunity is knocking at the free lance's door.

Richard C. Travers, Essanay's versatile leading man, is now turning his ability toward directing at the Essanay studios, and has turned out three or four creditable pictures during the past few weeks.

Shannon Fife has gone to that dear Dallas, Tex., where he was once engaged in the newspaper business. Do not be alarmed; he will soon return East.

George Hall is turning out some versatile and timely stuff for Universal. His latest is "The Man Who Is Misunderstood," with King Baggot in the lead.

* * * *

Book Reviews.

"Photoplay Helps and Hints," is the title of a volume in which are collected by A. W. Thomas many of the best criticisms and observations of the editors of photoplaywright departments and others. In five parts the work includes Materials and Methods, Construction and Technique, How and Where to Market Plays, Two Model Scripts, The Selling Punch. The volume is well worth reading. Ninety-five pages, bound in paper. Cloud Publishing Company, Chicago.

* * * *

Those Who Help You.

Mr. Edwin M. LaRoche can seemingly do all kinds of tasks in Photoplayland and do them well. We read a fine and dandy fictionised film story in the pages of the *Motion Picture Magazine*. The author thereof? One E. LaRoche. A good photoplay is released, and, lo and behold, the author is E. M. L. Then some special articles, of unusual interest, bobbs up serenely when you are least expecting it, and when you know that Edwin M. has no spare time. The author? Edwin M. LaRoche. Heck! How does he accomplish all these things, besides editing scripts for the Photoplay Clearing House? Echo answers: You can search us! Discarding airy persiflage, Mr. LaRoche has made his presence known in Motion Picture Land. He has always stood for what is clean and what is good, and his work is anticipated by a large following. Last year Mr. LaRoche, as editor of the Clearing House, personally read and criticised nearly ten thousand motion picture plays. He is known to beginners as a keen critic and one who is not afraid to inform the impossible writer that he need seek no further. LaRoche, other than being a clever writer and an authority on photoplays, is a 'varsity man and a lawyer. In the words of Rip Van Winkle, may he live long and p-r-o-s-p-e-r! Next week, H. E. L. Beyer.

[Mr. William Lord Wright will be pleased to answer all personal inquiries by mail, always providing a stamped, self-addressed envelope is inclosed. There is no fee for this valuable service.]

"JULIUS CAESAR" NEW KLEINE

Production is now practically complete on "Julius Caesar," the latest George Kleine feature in the class of "Quo Vadis," "Antony and Cleopatra" and "Spartacus." Over eighteen months have been spent on the production of this feature in the European studios. Advance notices state that there are 20,000 costumed people in some of the scenes of "Julius Caesar," and that a miniature city of Rome covering six square blocks, and a stone fortress over a mile in length built after the Gallic fashion of the times, were used in the picture. The story covers the early life of Caesar, his campaign in Gaul, his war against Pompeii, and his assassination.

GILMORE JOINS HORSLEY RANKS

W. E. Gilmore, who in conjunction with W. H. Swanson, built the first Universal City, has come on from California to take charge of the Centaur plant at Bayonne, N. J. Mr. Gilmore is one of the pioneers of the film industry, having been associated with David Horsley when the first Nestor Company was organized.

KALEM SCENARIO STAFF INCREASE

C. Doty Hobart, who has been contributing to the Kalem productions at Jacksonville, Fla., has moved to New York, where he has taken one of the desks in the scenario department. Mr. Hobart's latest release is a two-part mystery drama, "The Mystery of the Sleeping Death."

JOSEPH W. SMILEY'S
LUBIN CO.
LUBIN STUDIO LUBINVILLE

Joseph W. Smiley
PRODUCER—LEADS

Justina Huff
LEADS

William W. Cohill
JUVENILE LEADS

John H. Smiley
CHARACTER LEADS

James J. Cassady
CHARACTERS

COMING RELEASES:
The HOUSE of DARKNESS—Multiple Reel
THE SORCERESS—Multiple Reel
THE PYTHONESS—Multiple Reel

ESSANAY
SIX-A-WEEK
BOOK THEM

FEATURE FILMS

Stacked Cards (Kay-Bee, Sept. 4).—Generally expert at plot building, T. H. Ince and R. V. Spencer have found some fresh incidents for the story of the political reformer whose ruin is planned by the heads of a dishonest traction company. The picture is in two reels, both well presented and successful in maintaining interest. Edna Johnson, described as "a girl of the underworld," is engaged to win the affections of Wade, candidate for governor. When it is time to spring the sensation that will ruin Wade's character, Edna calls her sweetheart to her apartments by feigning illness. A compromising flashlight photograph is secured, and, politically ruined, Wade goes West, where in time he amasses a fortune. Edna, also in the West, falls truly in love for the first time, but the possibility of happiness is ended by Wade, who discloses the woman's past career. The picture has a number of dramatic moments and is well acted. D.

Mildred's Doll (Domino, Sept. 10).—In various forms, the plot idea at the basis of these two reels has seen service in the past. It still holds good, however, when adroitly developed as in the present instance. One reel would be sufficient to tell the story, but the authors, materially aided by efficient acting, have succeeded in maintaining the interest throughout the two thousand feet customary in Domino pictures. One day Mildred, a little girl of about twelve years, is left alone while her grandfather searches for gold. As she knows, much valuable gold dust is hidden in the cellar, Mildred sees two bandits skulking around the house, and growing suspicious, she thinks of a safe place to secrete the gold dust. It is within her precious rag doll, from which the sawdust is removed. The robbers break into the house and almost strangle the little girl in their efforts to make her disclose the hiding place of the treasure, but, of course, never think of examining the contents of the doll. Mildred's grandfather comes to her aid and a protracted struggle terminates with the shooting of the intruders. The child playing the part of Mildred is very pretty and unaffected. D.

The Silver Candlesticks (Kay-Bee, Sept. 11).—Not in the details of its development, perhaps, but in its idea and general tone, this drama recalls the play, "The Bishop's Candlesticks." The picture, excellently staged and acted with feeling by players under the direction of T. H. Ince and R. V. Spencer, is in two reels. In a small town, presumably in Italy, the deeply religious peasants show their appreciation of Father Bernard by giving him a pair of silver candlesticks for the altar of his church. Torino, because of poverty, fails to contribute. Then Torino's little girl becomes dangerously ill and the priest tells him that the only hope of life rests in securing a famous physician. But the peasant has no means of raising the necessary money, and temptation being strong, he steals the candlesticks. Conscience-stricken, he soon returns them, however, and prays the Virgin Mary to forgive his mistake. A supplication offered by Father Bernard seems to bring about a miracle, for while the parents are mourning over the dead child, life returns to the fragile body. Sincerely played as it is, the picture should appeal to many audiences. D.

The Tale of the Northwest Mounted (Broncho, Sept. 16).—The Northwest mounted police are given the task of uncovering a band of smugglers known to be supplying the Indians with whiskey. Gates is commissioned to look into the matter. Entering the territory in which the law is being violated, he finds shelter with a trader, who has a pretty daughter, Joan, who in turn has a French-Canadian sweetheart, Jacques. Now Jacques, as the audience soon learns, is doing most of the smuggling, and while he is busy Gates attends to the love-making to the dismay of the French-Canadian. As the plot develops Jacques makes it appear that Gates himself is dealing in whiskey and on somewhat inconclusive evidence the young soldier is dishonorably discharged. To prove his innocence he continues his search for the smugglers and catches Jacques red-handed. Being mortally wounded, the real culprit admits the "frame-up" to ruin Gates, and all is well for the soldier and Joan. T. H. Ince and R. V. Spencer have given this story a thoroughly good production. The two reels are filled with fast and frequently exciting action. D.

FEATURE FILMS

"LILY OF THE VALLEY"

Vitagraph Drama in Two Parts. Written by William Addison Lathrop and Directed by Wilfred North. Released Aug. 22.

Lily ..... Lillian Walker
Hugh Graham ..... Earle Williams
Donald Maynard ..... Mr. Lewis
Mr. Kemble ..... Edward Kimball
Aunt Prudence ..... Kate Price
Aunt Samantha ..... Grace E. Stevens

Charm this production has, the charm of a pretty little story, prettily staged and acted. It is just the sort of a photoplay to be expected after a title such as "Lily of the Valley," with its implication of something delicate and sweet. The sturdier qualities of plausible, life-like drama are excluded in favor of the soft sentiment that is counted upon to leave a pleasant if fleeting impression—the impression of an old-fashioned country school and one little girl prettier and brighter than any of the others. Of course she falls in love with teacher and teacher falls in love with her.

Inasmuch as a large part of the picture depicts Lily during her elementary school days, it seems fair to take exception to the quite grown-up appearance of the young lady during the opening scenes. At the time of her father's death, Lily's clothes and manner indicate a close approach to maturity, yet a few weeks later, under the care of Aunt Prudence and attending the village school, she has dropped her hair in a braid and with it a number of years. Even allowing for the rejuvenating influence of the country, the change is a bit too complete.

The teacher at the school numbering Lily among its attendants, is Hugh Graham, a young lawyer who turned to teaching because clients were scarce. After tracing the earlier stages of the romance of these two, and leaving them on the thorns of a lover's quarrel, the author jumps several years and shows how Hugh, now a prosperous young lawyer, sacrifices his savings to benefit Lily. He tries to hide the fact that the girl's guardian squandered her money. Concluding scenes, very nicely arranged, bring the lovers to a happy meeting in the old schoolhouse.

Lillian Walker makes an attractive country girl, Earle Williams presents a manly figure as Hugh, and village types are appropriately cast. D.

"THE VIKING QUEEN"

Two-Part Feature Photoplay. Produced by Walter Edwin for the Edison Company. Scenario by Y. Spinner. Released Sept. 4.

The Viking Queen ..... Mary Fuller
The Baron ..... Charles Ogle

The attempt of such a subject, difficult because of its antiquity, comparatively new to the screen, and with premiere actors, will lead a good many people to scrutinise this picture rather closer than would be usual with an offering of the ordinary output. Massive was the way the producer, Walter Edwin, attempted to reproduce the scenario. Numerous supers with a variety of costumes are seen in the three exteriors, one the back of some Italian's houses with a few Norwegian draperies to represent the ancient town of the Norsemen, the second a well-known coast fort where the iron work plainly showed, and the third a supposedly desert island where, unfortunately, the smoke of an incoming steamer was visible on the horizon. The interiors showed more care, being draped appropriately with furs, etc., and entirely suggestive of the atmosphere to which they aspired.

Charles Ogle was by far the best in the cast. As the thieving baron who usurps the throne, he was at once impressive for his cruelty, his inability on the throne, and the general laxness of his nature. No one acquainted with the clever work of this finished actor would have recognised him in his new role, gaunt, with drooping mustache and quite fierce withal.

Rangaar Bloodaxe invades a peaceful village, killing some of the inhabitants and running off with the wife of one. The beloved Queen returns in triumph and the people take the matter before her. She orders the wife restored and banishes the Rangaar forever from Drontheim. He is taken out, but his followers rescue him.

With them he plans to seize the throne, and to this end captures the Queen, whom he places on a barren island. He then usurps her power. His rule is full of blunders and his subjects find fault. One of his dissatisfied aids finally tells the truth of the Queen's disappearance and the traitor is killed by the populace. The Queen is found apparently dead on the deserted isle, but she revives shortly amidst the acclaim of her people. F.

"THE CHIMES"

Five-Reel Adaptation of a Story by Charles Dickens. Released by the World Film Corporation.

Trotty Veck ..... Tom Terriss
Sir Joseph Bowley ..... Robert Vivian
Alderman Cute ..... Alfred Hickman
Richard ..... Harry Hitchcock
William Pern ..... Clarence Harvey
The Child ..... Milly Terriss
Lillian ..... Vinnie Burns
Meg ..... Faye Custer

Tom Terriss is well versed in Dickens lore. He knows all the characters, great and small, and has shown a rare gift for impersonating them on the stage. By natural bent and training he is just the man to catch the spirit of a Dickens story and keep a sharp lookout for anachronisms in the production. It is one thing to produce an English classic in Old England and quite another to gain true effects in modern America, but Terriss and his co-workers prove that it can be done reasonably well, even surprisingly well. Suitable exteriors for a picture of this type offer a real problem, solved, in this instance, without going many miles from New York, one may imagine. Interiors are furnished with regard for descriptions in the original text of "The Chimes," and the costuming of the important characters, at least, appears correct.

With these physical assets behind them, and a plausible scenario for a guide, the actors were able to draw characters that will be recognised by all who recall Dickens's tale. They will find a most convincing Trotty Veck in the impersonation given by Terris; an overbearing aristocrat in Robert Vivian's Sir Joseph Bowley; a strong revolutionary leader in the William Fern of Clarence Harvey; an appealing girl in the Lillian presented by Vinnie Burns, and so on throughout an entirely capable cast. The characters are carefully drawn in a story that offers plenty of opportunity for dramatic action.

Trotty Veck, as may be remembered, has a terrible dream in which he meets the spirit of the chimes in the church belfry and is called upon to witness the result of his refusal to allow his daughter Meg to marry Richard, merely because Richard is poor and Alderman Cute declares that poor people should not wed. Trotty suffers tormenting pangs of conscience as he witnesses the evil fate pursuing those whom he loves—a fate that might have been avoided had he not attempted to interfere with the normal inclinations of two young people. The story is told in sufficient detail up to the moment that Meg prepares to end her troubles by jumping into the river. Just at this point Trotty wakes up, and ensuing scenes show Sir Joseph Bowley's discomfiture at the hands of the poor people he despises.

Double exposures are used frequently and with success in a clearly photographed film. D.

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A Village Scandal—Sept. 2
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REVIEWS OF FEATURE FILMS

"THE MYSTERY OF THE SLEEPING DEATH"

Two-Part Production by the Kalem Company, Featuring Alice Joyce. Staged by Kenean Buel from the Script by C. Doty Hobart. Released Sept. 14.

Guy Harrison, reincarnation of } ..... Tom Moore
Dabo, the Hindu slave .....
Lizzie, the reincarnation of } ..... Alice Joyce
Lola, the Afghan's daughter .
Afgihan, a wealthy Hindu ..... Henry Hallam
Amar, Oriental mystic ..... Robert Walker
Gunga, Lola's suitor ..... Harry Millarde
Kabdin, the high priest ..... Benjamin Ross

A strange mixture of modern and mystic is this feature film. But whatever may be the weird impression that the plot makes upon the audience, the manner in which it has been handled by the director is a pleasing advance over the manner in which similar offerings have been handled heretofore. Two atmospheres are noticeable in the Oriental interlude in the telling of the story by the Hindu, and the present-day way in which the film begins and ends.

The "best little safe breaker in town" enters an apartment and is caught red-handed by the young owner. Instead of the usual bullet he meets her with expostulations over her mode of life. She leaves after refusing the money he offers her. He rushes out after her, to try further to persuade her from her life, and then both he and she are seized with sudden fainting spells, and both are carried to the same hospital, where nothing seems to revive them. A Hindu mystic, called, relates the following tale by means of the screen pictures:

We see Alice Joyce as the daughter of the rich trader, refusing all suitors. Also the slave market where Tom Moore is sold to the father of the girl. Falling in love, the two elope, but the High Priest by means of his all-seeing powers, enables their pursuers to overtake them. They are cursed by the priest with "Sleeping Death."

The next scene shows the awakening of the two patients in the hospital, this being coincident with the end of the narration, and their atavistic attraction, each to the arms of the other. Of course this does not make sense, if one were to try and pick the flaws in the plot, yet the superb handling makes what is presented seem real, and causes one to forget everything but what is on the screen.

Alice Joyce, with a peak cap and her hair down her back, is the good-looking Alice Joyce of yore with a youthful touch, a wild air that befits her well for the part of the girl thief. As the daughter of the Hindu she is equally distinct in one of her Indian costumes. An attempt at expense is evident in a few of the pictures of the Indian settings, and altogether the offering takes its rank well in the front with those of a similar nature. F.

"THE ATTORNEY'S DECISION"

Two-Part Drama Produced by Harry Meyers for the Lubin Company from the Scenario by M. B. Havey. Released Aug. 26.

Alice West ..... Rosemary Theby
John Travers, her lover ..... Harry Myers
Norris Dacre, broker ..... Brinsley Shaw
Hugh West, Alice's father ... Bartlay McCullum
Mimi, a dancer ..... Anna Luther
Tom, her lover ..... Joe Kaufman

Because a race has been run once is no reason that it should not be run faster; simply because the elements of this offering have been seen before on the screen is no valid reason why it should not be repeated, especially when it consists of the strength that this possesses and is presented in the masterly manner in which this play is produced.

Rosemary Theby dominates every scene in which she is present. The girl is engaged to a promising young lawyer, when her father, in financial straits, is promised aid, by the man who ruined him, if the father persuade his daughter to a marriage. The father pretends suicide as a last resort, and the daughter submits. She marries, but after a few years she is still unhappy, and the man she should have married is elected district attorney.

After the lapse of years, which the first reel establishes, the district attorney commences to prosecute the dishonest brokers of the town, among whom is Dacre, the husband of the girl. The attorney secures an incriminating letter which the broker tries unsuccessfully to buy. He even persuades his wife to go to her former sweetheart and try to dissuade him from furthering the prosecution. As a last resort he threatens a divorce proceeding in which he means to incriminate his wife and her former lover.

In the meanwhile Dacre has begun a flirtation with a cabaret singer, whose jealous lover shoots him upon Dacre's attempting to elope with her. The way is thus cleared for true love to marry. F.

"ONE OF THE DISCARD"

Two-Reel Kay-Bee Production by Jay Hunt. Scenario by Thomas H. Ince and Gardner Sullivan. Released Oct. 2.

Jack Denning ..... Charles Ray
Flora ..... Gladys Brockwell
Ella Denning, his wife .... Elizabeth Burbridge

The vicious determination of the woman who has been left "to make all men pay, even though there are not enough men in the world on whom I can vent all my wrath," is the very engrossing subject of this two-reel "Western," but "Western" only in its setting, for the characters are distinctly world-wide and all the more striking in their general appeal.

Flora is the woman who has lived with Denning until he tired of her. An inheritance from his uncle determines his leaving. Finding herself one of the discard in this abrupt manner brings forth the oath she takes, as quoted. She dresses herself to attract all men and goes from dance hall to dive, arranging with the owners to fleece whatever men come their way. This "fifty-fifty" process she continues in her revengeful career until she arrives at the dance hall of one "Silver John."

Denning, in the meantime, has married, lost his money and is prospecting for gold in the vicinity. He "strikes it rich" and arrives in town. A letter from his wife tells him of the birth of their baby. An old acquaintance brings on the consumption of a few drinks, and in this condition the proprietor contrives to have him meet the heartless woman. His beard, and also his mental obfustication prevent mutual recognition. It is only after she has secured his gold and read the accompanying letter that she realises the truth. It is the thought of the little baby that saves the day, however, and, still drunk, she throws him aboard the stage coach, which delivers him in time for the East-bound express. Imagining that his friend has sent him to his destination he gladly climbs the car-steps for home.

This strong triangle is presented with the best of scenic, photographic, and directoral accompaniment. It is in every way a superior product, one that, with its vindicative yet sad figure of the forlorn woman, will appeal strongly. F.

"UNDER ROYAL PATRONAGE"

Two-Part Essanay Production Released Sept. 4.

H. R. H. Francis, of Hofgarten, ... Thomas Commerford
His Nephew, heir apparent. ..... Bryant Washburn
Savage, adventurous American. ..... Francis X. Bushman
Count Karl Von Blumen ..... E. H. Calvert
H. R. H. Frederick ..... Charles Hitchcock
His Sister, the princess ..... Beverly Bayne

Francis Bushman plays a predominating part in whatever play he is cast. As the pseudo German Prince, with the military trappings that go with that station, he looks the royal part. His clever acting won him the admiration, as his rough realism did the occasional laughter of the first-day audience which viewed the play.

This is another *Munsey* adaptation, one which concerns itself with a foreign principality, and with its martial men will excite more than the usual attention because of its timeliness. There is distinct evidence of the two love matches, with their pretty settings, but the doubt persists that the legal status of the case may not "get across." On the other hand, the whole plot ends beautifully in the "and they lived happily ever after" manner, which is some compensation for the fact that it is most improbable that, except in the land of fiction, any such events could transpire in the strictly ruled and formal land of the Continent. It is of the Harold MacGrath style of writing.

The adventurous American agrees to take the place of his friend, the Prince, the latter being very much in love with a certain plebeian lady, and not desirous of going to meet the Princess that his family have selected for him. So accompanied by the Count, the friend of the Prince, the American sets out on his vicarious mission. He really falls in love, foils the conspirators who seek to stop the marriage and approaches the altar of matrimony with the willing Princess on his arm.

In Paris, where the Prince has been pursuing his suit, he persuades the girl to marry him, and arrives as the first pair are amounting the steps to receive the royal benediction. It then turns out that the woman the Prince loves is the real Princess in disguise, while the woman the American loves is some one who posed as the Princess while the latter was in Paris testing the true love of the Prince. A double wedding ensues. F.

NEW FILM COMPANIES

Big and Little Among Those Incorporated at Albany During Week

ALBANY (*Special*).—Following are the motion picture companies filing papers of incorporation with the Secretary of State at Albany during the past week:

International Stage Film Motions; $500,000; H. Gage, C. Paradise, W. J. Sullivan, 133 William Street, New York city.

Religious Picture Corporation; motion pictures and talking machines; $50,000; W. P. Powell, F. D. Stoba, A. W. Britton, 37 Wall Street.

Genesee Film Company, Rochester; $15,000; C. M. Rowe, G. L. Deyo, J. P. Willard.

Photoplay Advertising Company; $5,000; C. S. Skinner, J. W. Quinn, E. St. George Hardin, 220 West Forty-second Street, New York city.

The Premier Motion Picture Service Corporation; $100,000; to deal in the Jurgenson non-flicker projection device; Cornelius Fellows, Samuel Proskauer, William H. Leonard, 80 Wall Street, New York city.

The following capital increases were recorded:

United Motion Picture Producers Company, New York city, $1,000 to $225,000; Colonial Motion Picture Corporation, New York city, $250,000 to $1,000,000; Pierrot Film Company, New York city, $15,000 to $150,000.

STANDING WRITES ZUKOR

Stage Star, Who Was to Have Appeared in Famous Players' Film, Now in British Navy

Adolph Zukor is in receipt of a communication from Guy Standing, who was to have made his screen debut this Fall in a Famous Players production of "The Silver King," which contains the information that the star is now actively engaged in the great war. But he still has thoughts for "The Silver King," the production of which was postponed by Mr. Zukor in order to let Mr. Standing return to England. He writes:

"I have been tendered and accepted a lieutenant's commission with command of this ship, the *Ytene*. Hence, for the time being I am no longer an actor, but a member of the king's 'navee,' a role as interesting as that of 'The Silver King'—which again reminds me of your kindness and tolerance in suspending so costly a production because of the necessity that called me to the greater theater of war."

In another paragraph, Guy Standing predicts the great naval battle between the English and German vessels, the official reports of which were recently published in the newspapers:

"I am confident that we will meet the enemy in a great sea fight very soon, and am certain the English naval forces will give a good accounting of itself. The prevailing spirit among our numbers is one of calmness and quiet preparations. Yet we can sense the immipence of impending events."

In an optimistic postscript that, though part of a private despatch, is significant as coming from a British naval officer, Guy Standing anticipates an early termination of the war.

"Personally, I don't believe England will be at war long," he writes; "and the moment it ceases (if I am still active) I shall return to America, and immediately resume work at the studio to complete my contract with you."

THE FIFTEEN-FOOT PYTHON that makes its appearance in "The Mystery of the Poisoned Pool," the latest Picture Playhouse feature, made his first and last screen appearance in that picture. It was a captured snake, and James Gordon, who had to climb the rope to escape the cannibals below while the snake was coming down, faced real death. The snake had to be shot within a few feet of the actor's head, and there was placed a few feet away one of the best shots in the country in order to kill the snake at the proper moment.

The Colonial is a new photoplay theater in Annapolis, Md. It is using the Licensed programme.

LICENSED FILMS

Into the Depths (Kalem, Sept. 18).—A drama of domestic complications and one which features Alice Hollister. That the female part of the tragic triangle will be well acted may be taken for granted. Robert Vignola is the producer, and he shows the selfish business man who neglects his wife. His friend gives her a diamond brooch, innocently enough, which the husband misconstrues. However, he is glad enough to pawn that and all the other jewels belonging to his wife, when his business demands more capital. In a drunken stupor he sees himself even signing away his rights to his wife to the other man, and himself a suicide, but he wakes to a realization of his predicament, and, though ruined, he goes cheerfully back to his wife to face life anew. There is a decidedly gloomy atmosphere about this whole offering, which was presented in rather able manner. F.

Easy Money (Kalem, Sept. 18).—A comedy, if somewhat trite, comedy script that fails to bring any novelty to the screen. The man, who has won several thousand dollars through a lucky rise of stock, wants an auto, but his wife says it must be a farm. At the farm which is advertised for sale, John H. Brennan as the tramp has helped himself to the farmer's clothes—the farmer having gone out—and he readily sells the city man the farm for $3,000. The new "owner" arrives only to be thrown out by the outraged owner. They catch the tramp, who has been persuaded to buy the new machine, which the man wanted. Thus he gets the auto which the tramp by this time is only too glad to turn over—with its defects. F.

The Cub Reporter's Assignment (Kalem, Sept. 19).—A case of mistaken identity worked up into a clever photoplay one thousand feet long, is the subject of this plot. That good-looking couple, Irene Boyle and Robert Ellis, take the leads. It is a tribute to Director Edmund Lawrence, who has turned out a most likeable picture indeed. The reporter is sent to find out about the auto manufacturer's new revolutionizing invention, and is mistaken by the daughter for an invited guest. His love palpitations are evident by the lumps of sugar he takes, which the family disregards in spite of the high cost of that article. The cub is the means of catching the secretary trying to sell the plans to a rival concern. His prospective father-in-law takes him into business with him. F.

The Chief's Love Affair (Biograph, Sept. 3).—The chief, wearing a white suit similar to those in vogue in the street cleaning department, pays court to a girl already selected by a gunman. A fight results, also a protracted chase ending with a plunge into the bay for all concerned. Rapid burlesque with several amusing scenes. On the reel with Love and Hash. D.

Love and Hash (Biograph, Sept. 3).—A rough burlesque concluding a reel with The Chief's Love Affair. A chef is in love with the young woman, who conducts a restaurant and violently resents the attentions of a customer. Eventually the customer becomes a waiter, and the chef declares war. There is the usual amount of spoiled pastry, spilled soup, and broken crockery. D.

FEATURE FILMS

"BY WHOSE HAND?"

Two-Part Lubin Feature, Written and Directed by George Terwilliger. Released Sept. 2.

Roger Van Allen ..... Arthur Mathews
Kempton Van Allen, his son, ... Kempton Greene
Mildred Hastings, the fiancée ..... Mary Keene
Thompson, the butler ..... Earl Metcalfe
The Sheriff ..... Herbert Fortier
Halstead, the chauffeur ..... Alan Quinn

"By Whose Hand" is the question that author asks his audience in finding out the perpetrator of a crime. It is a slowly moving script, with continuity of the best, but with the innocent woman, to make the plot, standing beside the dead body with the dagger of crime in hand. Inasmuch as she knew enough to try to conceal it behind her when the officers came, she should, ostensibly, have known enough to have thrown it away. However, to help Mr. Terwilliger out of a plot embarrassment, she held it and, of course, was accused of the crime. How she was proven innocent constitutes the rest of the author's offering.

The locale and atmosphere of this play is old fashioned. The father is waited upon by his faithful servant, who refuses to leave even after his master's finances have come to a low ebb. The son, in a moving subtitle, laments, "Now I will go to work." However, he becomes engaged to the daughter of the pork packer next door, to whom the old aristocrat has the strongest objections. He is seen emerging from the church by one of the men to whom he owes card money. This man threatens the father and son with exposure if he is not repaid. The next night the girl finds him murdered. The sheriff, who has heard the son and father both threaten the man, comes upon the girl holding the dagger which she picked from the ground. He does not know which one is guilty. He makes up as the murdered man and the next day surprises father, son, and butler in the library. The apparent sight of the dead man come to life is too much for the butler, who breaks down and confesses. His heart gives way and he dies, mourned by the father and son. F.

"GRAND OPERA IN RUBEVILLE"

Edison Comedy in Two Reels. Directed by Ashley Miller. Released Sept. 25.

Alphonse ..... Richard Tucker
Will Green ..... Herbert Prior
Riders ..... Miles Mitford
Aunt Martha ..... Mathilde Baring
Sapphire ..... May Abbey
Her Father ..... Charles Sutton
Editor of *The Clarion* ..... Edward Peniden
Printer Hodd ..... Edward Clark

Chiefly burlesque, varied by farce and a little straight comedy, these two reels possess a quantity of wholesome humor. Also there is a laudable amount of legitimately exaggerated characterization in the presentation of homely village types—the residents of Rubeville, a peaceful community until disrupted by the war of the rival musicians, incited by Alphonse, a young man with an artistic nature, but a conscience so dormant that it permits his jumping a board bill. With this sensitive musician for one of his principal characters and the ambitious soprano of the church choir for the other, Ashley Miller has, in a good-natured way, ridiculed the artistic capacity of an uncultured village.

A few introductory scenes serve to show the manner of Alphonse's ignominious exit from a Boston boarding house and his advent in Rubeville, which, he understands, is ripe for musical cultivation. The church organist goes pretty nearly pupiless when Alphonse, who has all the airs and affectations of a would-be artist, promises to present "The Bohemian Girl." Everybody in town wants a part; and to keep enthusiasm at fever heat, the instructor takes his class to Boston to see a professional company give the opera. Scenes intended to represent the operatic presentation on a Boston stage are shown, and a little later we see the same scenes fearfully and wonderfully acted, costumed and staged by local talent in Rubeville. The fiasco terminates with a mild riot, and to complete the humiliation of Alphonse, his former landlady unexpectedly appears. She is an aunt of the budding soprano.

The unquestioned attractiveness of this film is found to a great degree in the variety of the characters and the burlesque humor of their actions in scenes such as those illustrating "The Bohemian Girl." Individual merit, however, is conspicuous in the instance of Richard Tucker, whose performance as Alphonse has the expressiveness and subtlety that mark true comedy acting. D.

"WHILE FIRE RAGED"

Five-Part Feature Production by the Eclectic Company.

The Actress ..... Gabrielle Robinne
The Man ..... Rene Alexandre

Perhaps the most praiseworthy feature of this offering is the evident effort that the producers have made, and the hard work they have incorporated into its length. It bears fruit in sustaining an interest in the preliminary portion of the play which eventually leads up to the disaster on the ocean. The last reel is somewhat antic-climaxial, but keeps its hold upon the imagination by a thoroughly truthful presentment of life. That the film should end in a conventional manner need be no shock to one used to the matrimonial conventions of that country where the action eventuates—France.

The mate of the steamer of which his father is captain lands and goes home. His mother, sister, and sweetheart, however, do not interest him. He languishes, and presently his father receives a message that he has gone to join the woman he loves. The latter is a stage favorite. A few scenes at this point contain a lot of stage wisdom. The lovers quarrel, but she writes him that to keep her South American engagements she will travel by his steamer.

On board, after a few deck scenes, the dining-room is shown in one of the royally magnificent scenes—a picture truly of Pathe proportions. While a meal is progressing fire breaks out. The lover persuades the actress to entertain the travelers while the ship burns. After the fire is out she faints, and the secret of their romance comes to the ears of the captain. The last reel is spent by the captain in pleading and the woman in hardening her mind to renunciation, which she finally does. Later the lover is seen with the image of his former sweetheart before him, and here the picture ends.

The two leads are clever and pleasing, and the support entirely satisfactory. F.

Monsieur Bluebeard (101 Bison-Universal, Oct. 10).—No. 2 in the Francois Villon Series released monthly. The offering constitutes a tale of the mediæval, and imitates the spirit and atmosphere of those days admirably and remarkably. Much trouble has been taken to secure the proper sets, and rarely in a film of this length will greater variety of scenery, all difficult to construct, be seen. The king, Louis, sends his emissary to the island where Monsieur Bluebeard insults him and sends him home. The king then sends a more crafty messenger to put an end to his power. The messenger, disguised as a magician of the cult which Bluebeard practises, is admitted gladly to the kingdom, and promises the practice of his mystic art when he shall have gathered the proper herbs. With the priest whose charm the king mocks, and the savage slaves under the priest's will, an attack is made on the castle, and the king and his guards are slain. The return of the emissary to his king is one of the best parts of the film as giving opportunity for the most artistic work on the part of the two, the king and his messenger. The cast is excellent. F.

LICENSED FILM RELEASES

Monday, Sept. 14.

(Bio.) The Backslider. Dr.
(Edison) Generals of the Future.
(Edison) Buster Brown on the Care and Treatment of Goats. Com.
(Kes.) The Joblot Recruits. Com.
(Kalem) The Mystery of the Sleeping Death. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 80, 1914.
(Pathe) (Title not announced.)
(Selig) Ye Vagabond Vagabonds. Dr.
(Selig) Hearst-Selig News Pictorial, No. 37.
(Vita.) The Man Who Knows. Dr.

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FOR
THE SAYINGS OF "SILENT BILL"

LOUISE HUFF
LEADS—LUBIN PHOTOPLAYS

Tuesday, Sept. 15.

(Bio.) Merely Mother. Two parts. Dr.
(Cines) When Youth Meets Youth. Dr.
(Edison) Making a Convert. Edu. and Dr.
(Kes.) The Way of His Father. Dr.
(Kalem) Into the Depths. Dr.
(Lubin) Easton Knew It Wasn't. Com.
(Lubin) She Made Herself Beautiful. Com.
(Melies) The Tramp's Revenge. Com.
(Pathe) (Title not announced.)
(Pathe) (Title not announced.)
(Selig) The Eugenic Girl. Com.
(Vita.) Steve O'Grady's Chance. Dr.

Wednesday, Sept. 16.

(Edison) A Summer Resort Idyll. Com.
(Kes.) The Fable of "Lotie, the False Alarm."
(Kalem) The Moonshiners. Two parts. Dr.
(Lubin) The Twin Brothers Van Handt. Dr.
(Pathe) Pathe's Daily News, No. 80, 1914.
(Selig) Jim. Dr.
(Vita.) The Ageless Sex. Com.

Thursday, Sept. 17.

(Bio.) The Peddler's Rag. Dr.
(Kes.) Sophie's Legacy. Com.
(Lubin) The Double Life. Two parts. Dr.
(Melies) The Rash Waiter. Com.
(Selig) Hearst-Selig News Pictorial, No. 38.
(Vita.) Politics and the Press. Dr.

Friday, Sept. 18.

(Bio.) His Change of Heart. Dr.
(Edison) Sheep's Clothing. Two parts. Dr.
(Kes.) Sparks of Fate. Two parts. Dr.
(Kalem) Easy Money. Com.
(Lubin) For Repairs. Dr.
(Selig) The Lonesome Trail. Com.
(Vita.) Father's Timepiece. Com.

Saturday, Sept. 19.

(Bio.) Murphy and the Mermaids. Com.
(Bio.) The Fire Chief's Bride. Com.
(Edison) Jim's Vindication. Dr.
(Kes.) Broncho Billy Butts In. Western Dr.
(Kalem) The Cub Reporter's Assignment. Dr.
(Lubin) Pins Are Lucky. Com.
(Lubin) The German Maid. Com.
(Selig) At the Risk of His Life. Dr.
(Vita.) The Reward of Thrift. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, Sept. 14.

(Imp) Sweetheart Days. Dr.
(Sterling) Trapped in a Closet. Com.
(Victor) A Gentleman from Kentucky. Dr.

Tuesday, Sept. 15.

(Crystal) A Joke on the Joker. Com.
(Gold Seal) The Trey o' Hearts, series No. 7. Two parts. Dr.
(Universal Ike) The Scarecrow and the Chaperon. Com.

Wednesday, Sept. 16.

(Animated Weekly) No. 123.
(Rex) Adventures in Diplomacy. Three parts. Dr.
(Joker) For the Hand of Jane. Com.
(Joker) Mortgaged. Com.
(Nestor) The Danger Line. Western Dr.

Thursday, Sept. 17.

(Imp.) The Man Who Was Misunderstood. Two parts. Dr.
(Rex) The Mistress of Deadwood Basin. Dr.
(Sterling) (No release this day.)

Friday, Sept. 18.

(Nestor) The Troublesome Twins. Com.
(Powers) Modern Melodie. Two parts. Dr.
(Victor) The Girl and the Bandit. Dr.

Saturday, Sept. 19.

("101" Bison) The Higher Law. Two parts. Dr.
(Joker) Love and Graft. Com.
(Joker) The Hemp Industry of Yucatan. Edu.

MUTUAL FILM RELEASES

Monday, Sept. 14.

(Amer.) The Cocoon and the Butterfly. Two parts. Dr.
(Keystone) (Title not reported.)
(Rolf.) Our Mutual Girl, No. 51. Tvg.

Tuesday, Sept. 15.

(Beauty) The Call of Duty. Dr.
(Maj.) Every Man Has His Price. Dr.
(Than.) Gold. Two parts. Dr.

Wednesday, Sept. 16.

(Amer.) The Mirror. Society Dr.
(Broncho) A Tale of the Northwest Mounted. Two parts. Dr.
(Rolf.) The Higher Grades. Dr.

Thursday, Sept. 17.

(Domino) A Tragedy of the North Woods. Two parts. Dr.
(Keystone) (Title not reported.)
(Mutual) Mutual Weekly, No. 38.

Friday, Sept. 18.

(Kay-Bee) "No Account" Smith's Baby. Two parts. Dr.
(Maj.) Down the Hill to Creditville. Com.
(Princess) The Master Mason. Dr.

Saturday, Sept. 19.

(Keystone) (Title not reported.)
(Rolf.) How the Kid Went Over the Range. Two parts. Dr.
(Royal) The Horse Trader. Com.

REVIEWS OF FEATURE FILMS

"THE MOONSHINERS"

Two-Part Drama Produced by the Kalem Company. Released Sept. 10. Staged by Frank Montgomery.

Old John, moonshiner ..... James Davis
Oonah, his Indian wife ..... Anna De Lisle
Kate, their daughter ..... Mona Darkfeather
Joe, their son ..... Harry Smith
Brady, head of rival clan ..... Charles French
Two Snakes, Indian ..... Chief Phillips
Revenue Officer ..... Charles Bartlett

There is but little connection visible between this picture of the West and the old Indian picture, although all of the dash and verve of the Indian film is incorporated into this drama of the hills. It moves melodramatically, with the accent on the drama, for the plot, besides being of an exciting nature, is most acceptable as a screen story. Reality in the action, such as in the hand fights, in rough and tumble, of which the second reel bears its share, gives the film its decided distinction.

The revenue officer falls in love with the Indian daughter of the squaw man, and tarries after his duties really demand his presence. He is preferred to the Indian, "Two Snakes," a member of her mother's tribe, whom the girl refuses. The brother of the girl fights with the son of the other clan, and the old feud is renewed with the finding of their two dead bodies clenched in each other's grasp. In thanks for being saved by the father of the girl, the revenue officer is obliged to join on their side, even though he has in the meantime discovered where the still, for which he was searching, is located.

Old John, the father, seeks the aid of the Indians, but the rejected Indian suitor influences his tribe to refuse their aid. A hillside battle is fought in which all but the officer and the girl are slain. He takes the girl back to civilization with him and makes her his wife. F.

"THE HIDDEN LETTERS"

Vitagraph Drama in Two Parts. Written by Isabelle W. Stern and Directed by Van Dyke Brooke. Released Sept. 1.

John Reynolds ..... Antonio Moreno
Ida Reynolds ..... Julia Swayne Gordon
Madge Hardy ..... Norma Talmadge
Jacques Albert ..... Kalman Matus
Old Man Hardy ..... Frank Currier

Norma Talmadge presents an exceedingly attractive figure in the character of a mischievous, high-spirited girl of the mountains. Certainly the prettiest and, perhaps, the most entertaining scenes in these two reels show Madge (Miss Talmadge) and John Reynolds (Antonio Moreno) enjoying the mountain air and each other. There is an exuberant vivacity about Miss Talmadge that makes her seem quite at home in the wildness of forests and on the banks of rippling streams—all charmingly pictured during the lighter moments of this drama. But the opportunities for lightness afforded Miss Talmadge, or others in the cast for that matter, are limited by the tragic intent of "The Hidden Letters," a story of marital transgressions and a very complete reckoning.

When John goes to the mountains in search of health, his frivolous wife, Ida, allows her love affair with an artist full sway. Her one precaution appears to be the placing of love letters in a secret compartment in the frame of a portrait of herself. While Ida and Jacques are passing the time satisfactorily, John is finding innocent diversion in the bright companionship of Madge, who falls in love with him, not knowing that he is married. This bit of information is divulged when John receives a note announcing that his wife was killed in an automobile accident. He is not told that she was eloping with Jacques at the time. Scarcely has he returned to the city before Madge follows, to make her home in the household with Jacques, her cousin. For the rest, the plot hinges on the discovery of the letters and John's very sensible choice of a second wife.

Julia Swayne Gordon is a good type for the unfaithful wife, and Kalman Matus is satisfactory as the artist. The picture is admirably produced in all respects. D.

"THE VOICE OF INNOCENCE"

Drama in Two Reels. Produced by the Cines Company and Released by George Kleine, Sept. 1.

Those who recall "The Naked Truth," released by George Kleine early in the Summer, may remember Lyda Borelli. In that picture she played the principal role in a most striking fashion—a fashion equally striking when suited to the foremost figure in "The Voice of Innocence." First, last, all the time apparently, Miss Borelli uses her quite disconcerting beauty, emphasized by expressive movements, to depict women who are courtesans at heart, whatever their recognized position. Sensuous acting is not exceptional among European players, but few possess the physical allurement of Miss Borelli, even if their art be equal.

In this drama she has the role of a stenographer, who soon becomes the wife of her employer, Landis, a novelist. Beth, the novelist's daughter just returned from school, instinctively dislikes her stepmother. When Mrs. Landis attempts to ensnare the novelist's secretary, whom Beth loves, the dislike finds active expression and eventually brings a direct accusation of infidelity. Mrs. Landis grabs a revolver and shoots her husband, then accuses Beth, and circumstances are such that the girl is unable to prove her innocence. The wound renders Landis speechless for many months, but an operation is successful, and at a moment at once dramatic and psychological the novelist finds words with which to denounce his unworthy wife.

The story is moderately interesting and the production is artistic, but the real feature of the film is Miss Borelli. D.

"THE BOND OF LOVE"

Two-Part Melodrama, Written and Played by the Yale Dramatic Association. Staged and Released by the Eclectic Company.

Bob Finch ..... Newbold Noyes
Eric, his cousin ..... Gaillard Thomas
Eric's Sister ..... Rufus King
His Mother ..... Littlefield McCoy

One thing is indisputable in this college picture, it is the real thing. The settings of the exteriors are all at Yale, with the academic background; the extras are all bona fide students; and even some of the interiors, such as a famous student drinking tavern, is of the indisputable genuineness that must be a source of envy to what other picture makers in the past have attempted to call pictures of the universities. But a few of the interiors were taken in Jersey, and even for these the students traveled—with regret, doubtless—to the studio to have the scenes taken.

The "women" in this picture happen also to be all men, as a glance at the above cast will show. Not only this, but the dramatic association collaborated in the writing of the play. Allowing for the youth of the participators, the undisputed mounting of the scenes, and the amateurish interest which the production carries, especially for those to whom the name "Yale Dramatic Association" will carry sufficient meaning to excuse the crudeness of the offering in many of its plot phases, may make the offering a success.

The honest and popular Bob Finch is loved by the sister of his cousin Eric. The latter is worthless, but is persuaded by the more worthy lad, actuated by the sister of the worthless one, to help him "cram" for his entrance exams. They burn up some of the midnight electricity in what we are assured is a real student's room. At the exam. the cousin cheats and Bob shoulders the blame. Time elapses.

Bob writes that he will call on his cousin that night in the library to say good-bye to her. Eric enters to steal his father's money. The cousins grapple, and with the inrush of the aroused family Bob stands once more ready to shield his cousin. Eric's manhood awakens and he confesses. F.

"IN THE NICK OF TIME"

Two-Part Reliance Drama Adapted from the *Railroad Magazine*. Released Sept. 8.

"In the Nick of Time," one may feel assured from the title, concerns a railroad train that is saved at the last moment. That the story should have been taken from an authority on such matters augurs well for the script. It is in every sense a clever railroad scenario, backed by the good acting and eye for setting that one would expect of this brand.

The telegrapher is shown at his work when two yeggmen enter. But not before eh has secreted the money in an old coat, not liking to trust the safe for this purpose. While he stands bound he contrives by means of an upset oil can and a lighted lamp to set fire to the station. While the thieves are penned up in the next room, where they have fled, he clicks a message for help, which arrives in short order. He is promoted to assistant dispatcher of the division. Drink, his chronic enemy, gets the best of him on several occasions, and he is discharged.

The man moves West to work on a ranch, but his range includes an abandoned station on the line, where he delights in sitting as the trains rumble by, imagining the days that are dead. The lure of the rails is still strongly with him. One day several ballast cars run away and the signal is flashed down the line to stop the oncoming express. Too late, for the two are rushing at each other. The man sitting in the abandoned station gets the message and switches the runaways into the ditch in the nick of time. A special comes to ascertain who so miraculously saved the day, and he is given back his old position. Later rice and shoes are employed in giving him and the daughter of the superintendent a good send-off.

The fact that the man should have "moved West" and that the telegraphers on the line should be the same as the one back East, and also that the telegraph wire should have been connected in the abandoned station, are two telling points against the probability of the plot. F.

"THE AGGRESSOR"

Two-Part Production by the Lubin Company under the Direction of Edgar Jones. Scenario by Mildred Mason. Released Aug. 27.

Jim Sloan ..... Lew Mortelle
His Wife Hilda ..... Louise Huff
Carson King, mining man ..... Edgar Jones

This having the unworthy husband of the decent wife killed by a jealous party, so that true love may mate, is becoming a little tiresome. However, when the wife and the true lover are taken by such a capable couple as Louise Huff and Edgar Jones, there may be excuse for repeating almost anything, and in this case the script is strong enough by itself, and must furnish a satisfactory hour's entertainment.

The person who writes the "Lubin" inserts should vary his handwriting a little. That and the very poorly made up Indian constitute the points of censure. The title is an apt character description of the man, a bully, who is discharged by his boss and decides to go West, where gold has been discovered in a new district. The story is set in modern times, the location being in Canada.

Arrived, he wastes his time with a dancer, and is crazed by the successful flirtation of a new arrival, King. The latter, provoked to fight, shoots, and thinks he has killed the man. The uncle of King, thinking to hide the deed, sets the man adrift in a canoe. The Northwest police are informed of the shooting, but the body has disappeared and they can do nothing. The wife now arrives and is informed of her husband's death. King seeks to protect her and falls in love. As the wedding is about to be celebrated the husband, who has been nursed by an Indian, arrives, and interrupts the nuptials. The Indian, whom the husband has robbed, arrives and in the pursuit the husband is killed. So that the wedding is solemnized after but a slight interruption. F.

"SHEEP'S CLOTHING"

Edison Drama in Two Reels. Adapted from a Novel by Louis Joseph Vance. Released Sept. 18.

Thaddeus Craven ..... Bigelow Cooper
Mrs. Thaddeus Craven ..... Marjorie Ellison
Lydia, their daughter (aged 8).
Elsie Wartenburg
Lydia, their daughter (aged 18).
Gertrude McCoy
"Paw" Smith ..... Joseph Girard
"Colonel" Gordon ..... Harry Bates
Boarding School Matron.
Mrs. Wallace Erskine
Mrs. Beggarstaff ..... Mrs. William Bechtel

Being for the most part a quick-moving melodrama staged on an ocean liner selected for the operation of a band of crooks, "Sheeps' Clothing," through the nature of its characters and scenes, enters the same category as Paul Armstrong's "The Greyhound." Of course, Louis Joseph Vance's story, published in the Associated Sunday Magazine, is not imitative in plot; no more is the film it inspired, although the effectiveness of some situations introduced may seem a trifle dulled by usage. It is a frequent occurrence, for example, to find impending danger heralded by the jack of diamonds, the jack of clubs and the jack of spades, the last signifying death for the recipient. Then the theft of a priceless necklace and the substitution of a paste one offers a familiar piece of criminality executed by familiar means. But such incidents are of minor importance in a story of many plot complexities and characters—almost too many, in fact, for clear presentation in 2,000 feet of film.

Thaddeus Craven is the customary type of gentleman crook—suave, well-dressed and mentally superior to his confederates. When his wife dies he sends his daughter, Lydia, to an English boarding school that he may follow the path of crime unhampered. Presently the thieves fall out, and Craven receives the first of the aforementioned cards to remind him of his obligations and the penalty for ignoring them. A gap of some ten years reintroduces Lydia as a young lady escaping from boarding school and sailing for New York to join her father. Practically everybody in any way connected with the story is aboard the ship during the ocean voyage. Father and daughter, crooks, detectives, wealthy tourists and titled personages are involved in the intricate affair of the diamond necklace, which Craven covets. They all seem to work at cross purposes most of the time, but eventually the gentleman crook comes to grief and Lydia is in a fair way to lead a contented life.

Bigelow Cooper as Craven and Gertrude McCoy as Lydia are the principal figures in a large and uniformly efficient cast. There are several moments of tense melodrama and throughout it is a photoplay calculated to hold the interest of an audience. D.

CAUGHT IN A TIGHT PINCH
"THE REDEMPTION OF A PAL"
A Powerful Two Part Sociological Drama
Featuring WINNIFRED GREENWOOD and ED COXEN—with George Field in Titular Role
Under direction of Henry Otto
Release Monday, Sept. 21st, 1914
"HIS FAITH IN HUMANITY"
A Study in Human Nature
Release Wednesday, Sept. 23rd, 1914
"THE TAMING OF SUNNYBROOK NELL"
A Story of the Hills and Vales
Release Friday, Sept. 25th, 1914
Featuring WM. GARWOOD and VIVIAN RICH
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Photoplaywright
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THE CIRCUS AND THE BOY
A TRAIN OF INCIDENTS
THE LITTLE CAPTAIN

ALAN HALE
LEADS
BIOGRAPH

REVIEWS OF LICENSED FILMS

Jim's Vindication (Edison, Sept. 19).—A strong combination in the persons of John Collins, director, bringing new blood to the screen and Frank Mellyon, at it again after an around-the-world trip, gives this offering its principal interest. The material at hand is arranged for its maximum strength, and the picturing is up to the Edison standard. The lieutenant is arrested for theft and his wife supports his mother during his incarceration. On his release his wife leaves, saying that she will live with him again when he has proven himself a man. At the home of the doctor, where she is employed as nurse, the little girl steals a diamond which she puts in her doll's eye. The doctor is accosted by two pickpockets, who take his wallet, but drop it at the hot pursuit. The husband finds it and returns it to the doctor. At the same time the doctor discovers the loss of the diamond, and the husband is arrested. The discovery of the gem in the doll's eye leads to the unraveling of the husband, whose wife, due to his arrest, has found out that she loves him. P.

Hearst-Selig News Pictorial No. 58 (Aug. 31).—Soldiers marching through London; the German collier cruiser coaling in Prince harbor; a beach swimming-class in Chicago taking to the water; celebrating frontier day at Cheyenne, Wyo.; the baby parade at Keansburg, N. J.; the Boston Nationals getting into the photographic limelight, with their pennant bid; the Seventh Day Adventists meeting in California; many views of the wheat fields of the West, with the modern way of threshing and plowing by means of the complicated machinery. The views are presented with their usual clearness. P.

The Wrong Flat (Vitagraph, Aug. 31).—A criss-cross of mistaken characters. It takes a little long to start, but once having exposed the situation, it moves rapidly to the end, and in the bathroom scene gives false promise of being extremely shocking. The best acting was that of William Shea, the thick-headed unintentional cupid, who takes the place of the regular telephone girl at the switchboard, and crosses the wire to furnish the ensuing play. As the caption will indicate the couple get into the wrong apartments, the man into the girl's, and the girl into the man's, and it is when the girl decides to take a bath until her friend returns that the possibilities arouse false hopes. The return of the owners straightens all things in the conventional manner. Captain Harry Lambart is the producer, with G. H. Bailey as the author. P.

The Counterfeiter's Daughter (Biograph, Aug. 31).—Biograph has released many exciting one-reel melodramas, and the best of these is but little ahead of this one-reel melodrama. The photography is of the best; the acting is excellent throughout; and the script, aided by the intensifying effect of the flash-back and a corking story, grasps the attention and holds it wonderfully to the end. The daughter of the counterfeiter who has refused to continue in that precarious profession, becomes engaged to the local editor. The latter accepts the counterfeit rent money from his boarder, the former partner of the girl's father, and the Secret Service men take up the trail. They follow the editor, who has given some of the bogus bills in payment, and come upon the ex-partner trying to threaten the father with exposure unless he resumes his former business. Then ensue the exciting scenes, which lead to the young forger leaping accidentally in the path of an express train while the daughter faints in her lover's arms, he being still ignorant of her father's participation in the illegal business. P.

Pathe Daily News No. 34 (Aug. 26).—The Seattle Club climbing among the snow peaks; a former caddy winning the open golf championship; departure of a French division for the front; Nuremberg dispatches its quota to the defense of Germany; Russia reviewing some troops prior to their departure; the American Ambassador at Paris; Sea Girl, N. J., ride practise for the State militia; and the Elgin County races in Illinois won by Le Palma. Well selected and clear photography. P.

Pathe Daily News No. 35 (Aug. 29).—American cardinals arriving in Rome to participate in the conclave; the annual Asbury Park baby parade; funeral of rioters in Dublin; pictures of one of the German dirigibles which are getting much space in the dailies; the second division of the French army leaving for the front; a Colorado yacht contest; an Eastern motor boat contest; and a new Simian captive on view at the Zoo. P.

The Green Alarm (Lubin, Sept. 1).—Burlesque based on the efforts of a ridiculous police department to capture two chicken thieves after warning has been given by a noisy parrot. The introduction of a parrot in the capacity of an alarmist seems to be the one novel touch in a conventional burlesque, written by Frank C. Griffin and presented on the reel with Never Too Old. D.

Never Too Old (Lubin, Sept. 1).—An old farmer reads of a beautiful young widow who wants a husband. He applies for the place, but his visit is rudely interrupted. It appears that the woman is not a widow after all, rather the wife of a very able-bodied man. The visitor is kicked down the front stoop. This slender and almost pointless farce opens a reel with The Green Alarm. D.

Life's Crucible (Selig, Sept. 1).—The first scene of this drama gives promise of a story of unappreciated genius, for we see Paul Benton in the act of receiving a rejected manuscript; but the promise is not fulfilled. From literature the action quickly swings to crooked business, in which Paul is involved as secretary to Marc Warren, a villain, in all save his love for his sister, Helen. Marc absconds, Paul is arrested, and Helen composes a poem, "Life's Crucible," which carries comfort to the unjustly imprisoned Paul. He writes to the author telling her how greatly the lines have comforted him, and having served his term calls to express his gratitude in person. Soon Marc disappears, and so arranges matters that Paul's name is cleared of guilt. Needless to say the exonerated man prepares to wed Helen. The story is reasonably constructed—overlooking the many coincidences—and intelligently played. Settings suffice and photography is clear. D.

No. 28 Diplomat (Essanay, Sept. 1).—Diplomacy on the part of a young woman clerk is the means of smoothing over a lover's quarrel in this simple little story, delicately acted by Ruth Stonehouse, Richard C. Travers, and several other Essanay players. After the quarrel, John accepts a position in Africa, but before leaving he takes a picture of Helen to the store to have it framed. No. 28 reads, "To my Darling," written across the back, and suspects a lover's tiff. Soon the girl brings a photograph of John bearing the same words. A little maneuvering on the part of the diplomat unites the estranged pair, and incidentally saves the position of the clerk's sweetheart, who happens to be John's chauffeur. As presented here, the film tells a rather pretty love story. D.

Slippery Slim and the Fortune Teller (Essanay, Aug. 27).—The winning combination of script and acting continues to get the laughs in these Snakeville comedies. The same cast pleases its audience which sits in mild amusement at times and then is rocked into a frenzy of laughter. Sophie is still their goal as they try to win her. Mustang manages to get her to himself in a carriage ride, but arrived at a fortune teller's Slim bribes the gypsy to warn Pete of the biscuits of his lady fair, and also to tell her that her real love is a tall, thin man. Arrived at home the innocent Sophie tries to force some of her biscuits upon the wildly suspicious Pete and the latter bolts from the house. Too late, he comes back to find Slim contentedly eating of the biscuits with his arm around Sophie. P.

The Terrible Lesson (Biograph, Aug. 27).—In some of its elements this one reel offering is distinctly original, but there are other elements which, while equally admirable in themselves, do not contribute to dramatic success. However, the offering manages to raise the usual amount of nerve-racking excitement in the flash-back, the trend of the action, and the admirable behavior of the actors in the more stressful moments. The husband of the maid is a cracksman, and to all her honest pleadings he turns a deaf ear. One night, after the family have returned from the opera, he tells her he will rob the safe. He does, but she has substituted stage money for the real and left out the valuable jewelry. He robs the safe, is pursued by the police, but escapes. His wife returns the money and jewels, so that when the police arrive nothing is found missing. In escaping his foot becomes caught in a switch and the onrushing train will give all but the observant a thrill, for the switch is seen to be closed. The train rushes on, and in the morning, his hair turned white from the shock, he is cut loose by some workmen. In his desire to flag the train he even burned the money which he thought, in the darkness, to be real money. These ingredients of strength unfortunately do not merge as they could. P.

Such a Hunter (Vitagraph, Aug. 28).—A Bunny-Vitagraph which reminds one strongly, in parts, of the Baron Munchausen stories, where that veteran hunter tells of his deeds. So with Bunny, he tells his girl all about his prowess at golf, and hunting, and at fishing, and the film is able to bring out each exaggeration to a nicety. The action fluctuates, as first the redoubtable hunter and then his lady-like rival seem to have the advantage in the lady's eyes, as each commits some cowardly blunder. Charles Brown is the author, with George D. Baker behind the sights. The picture is peculiar enough, and worthy enough to bring out the usual amount of amusement at the rotund antics of the leading comedian. P.

The Better Man (Lubin, Aug. 28).—The Better Man is a one-reel drama that is not very lively, and in the crucial part does not get its full meaning on the screen. It concerns two brothers in love with the same girl, and the plot, of course, is the means of proving one of them more worthy of her than the other. Shannon Fife is the author of the scenario, which was put on by Joseph Smiley. Mr. Smiley, Justina Huff, Clarence Elmer, William H. Turner, Eleanor Blanchard, and Harry Loomes are the capable cast to interpret these rather rough characters. The older brother assumes the crime of the younger, even to serving a prison sentence. In this way he proves himself the more fit for the hand of the girl. P.

Breaking Into Jail (Selig, Aug. 28).—Lacking the power to convince the publishers, the man determines to get into jail, to obtain realism for his writings. He is given rough treatment, especially at the senile end of a hose, and finally gets back home after serving his self-inflicted sentence, only to find that the "Littlehope" Company have again rejected the manuscript and because of lack of realism at that. P.

Baseball, a Grand Old Game (Biograph, Aug. 29).—A short film on the popular sport, which loses none in the production. It shows the man afflicted with the mania for a game, and giving as his excuse that a member of the family has died. He is seen at the game, but in the meantime his boss calls with condolences, which terrifies his wife. When the truant husband reaches home everything is straightened out. It is split with Spending It Quick. P.

Spending It Quick (Biograph, Aug. 29).—The case of the Irish family that inherited enough money to make them feel independent and to buy an automobile. The machine pitches over the precipice, in a costly way of showing that they do not know how to drive their recent acquisition. The film is brightly presented in the best Biograph style. Linked with Baseball, a Grand Old Game. P.

The Harbor of Love (Selig, Aug. 29).—A Selig surf story with love as the motive is the gist of this very prettily developed film. Heart interest to an average degree would classify its kind and intensity. The man is in love with the sculptress, who refuses him. He leaves for another city, where he meets in several picturesque encounters, the daughter of a fisherman. Then the sculptress comes and has the fisher maiden pose for her. The man's decision is made after a mental struggle and he believes the fisherman's daughter after she has left him to the other woman. At the beginning, a symbolic bit of double exposure lends the offering a slightly unusual atmosphere; it were better, perhaps, that this, with its slightly dubious meaning in that place, should be placed near the end. P.

MUTUAL FILMS

The Widow (American, Aug. 5).—Winifred Greenwood portrays the woman who is frustrated by the death of her husband in this one-reel drama, and Ed Coxen, the minister, who persuades her to lighten her woes by administering to the needs of the poor. Then there are various gossiping neighbors in the town, where she moves to forget her past troubles, who insist on speaking evil of her. All is remedied, however, by the minister who explains away the difficulty and marries her. While the offering is slightly sentimental in places, its novelty even though conceived at the expense of recurrent incredulity suffices to hold it to the average point of interest. Nicely presented as concerns the photography. P.

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